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magazine

MARCH 2008

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**George Stroumboulopoulos 10**
As usual, the host of *The Hour* and *The Strombo Show* is on top of things when it comes to music.

**Elias 12**
Elias is moving up in the world with the buzz building after a successful release of the band's debut LP released in February.

**Ladyhawk 13**
With a new album out this month, Vancouver's Ladyhawk is among this country's finest indie rockers.

**Canadian Music Week 18**
Canada's international music convention and festival kicks off with some stellar Vancouver talent on the bill.

**Q&A: Raine Maida 27**
Taking a OLP break, the rocker takes a new look at music from an indie perspective.

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# editor's note

Dreams are a necessity to life. They help us think big and, if we dare to let ourselves, shape our lives around them. For many musicians, dreams and careers are often formed courtesy of idols—those we admire, respect and aspire to emmulate in some fashion or another. As a musician, I can name a million artists I revere, but as a journalist, my list of idols is quite short. And when I thought about meeting the man on this month's cover (George Stroumboulopoulos, that is), I have to admit, I imagined being interviewed by him. Instead, I found myself sitting in the other red chair (yes, I made him switch with me) with a notebook of questions in my lap. Did it feel like a dream? Not really. It felt like a couple of journalists/music geeks/workaholics conversing for an hour about life and music. But it was the dream that got me there.

When dreams become reality, we are usually either devastated or invigorated. Lucky for me, I had a blast on the set of *The Hour* while it filmed in Vancouver back in December. I felt right at home with the colourful crew, largely comprised of individuals who have been with the show since its inception four years ago—a testimony to the show's host. George impressed me with his sincerity and patience, but most importantly with his ridiculously expansive knowledge of all things music. I hope you'll enjoy getting to know him a little and reading about his take on today's music industry in this month's issue (p.10).

The idea of an idol manifests itself on many levels in the entertainment world. In fact, it's what helps bring dreams along by passing the torch of wisdom and opportunity from one artist to another. In the March issue of *Discorder*, we have embraced all stages of this process. Our back page Q&A checks in with a veteran in the music business, Our Lady Peace lead singer Raine Maida, who has recently gone solo and independent. Our local features this month highlight Ladyhawk, Vancouver's current contribution to Jagjaguwar's highly acclaimed roster (p.13), and Elias, a band fresh out of the gates whose debut album filled the ANZA Club to capacity last month (p.12). Our *What the Folk* column explores Black Hen Music, a local label dreamed up by folk/roots artist and producer Steve Dawson, which now carries a slew of successful artists, young and old, who undoubtedly look to each other for inspiration (p.6).

So, now that March is upon us and the plight of New Year's resolutions has passed, I urge you all to take up dreaming as a pastime. I assure you, this is what the majority of the musicians in *Discorder* do on a daily basis. And you never know—you just might find yourself sitting opposite someone you admire and respect in a bright red chair sooner than you think.

~Nat Jay, *Editor*

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**WEDNESDAY** march 12, 2008

*Doolin's Irish Pub*
- 6pm Guinness Perfect Pint Pour Off
- 8:30pm Sionnaine Irish Dance Academy
- 9pm Murphy's Lagh

*The Irish Cellar*
- 5:30pm The Lucky Charms Poker Tournament with Edgewater Casino and Granville Island Brewery

*The Roxy*
- 7pm The Whiskey Dicks

**THURSDAY** march 13, 2008

*Doolin's Irish Pub*
- 5:30pm The Battle of the Bards Pub Crawl, first stop
- 9pm The Halifax Wharf Rats

*The Irish Cellar*
- 5:30pm Whiskey Kiss Scotch Tasting

*The Roxy*
- 7pm Murphy's Lagh

**FRIDAY** march 14, 2008

*Doolin's Irish Pub*
- 5pm Mark Downey with Se Duggan

**SUNDAY** march 16, 2008

*Doolin's Irish Pub*
- 12pm Murphy's Lagh
- 3pm Roof Rabbit
- 6pm Copper Sky

*The Irish Cellar*
- 1pm The Halifax Wharf Rats
- 3:30pm The Whiskey Dicks

*The Roxy*
- 1:30pm The Pat Chessell Trio

## HAPPY ST. PATRICKS DAY

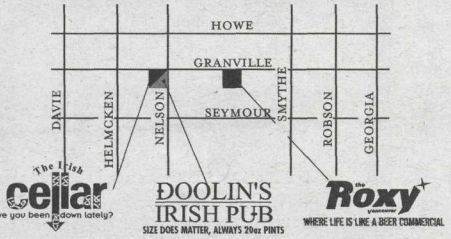
**MONDAY** march 17, 2008

*Doolin's Irish Pub*
- 3pm Brian Flanagan
- 6pm Tim Readman & Jennie Bice
- 9pm Jason Bonnell

*The Irish Cellar*
- 2pm Wheat in the Barley
- 6pm Whiskey Dicks

*The Roxy*
- 6pm Jay Knutson & The Celtic Swamp Devils

## VENUE MAP

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1. JEFF BUCKLEY - JE NEN CONNAIS PAS LA FIN
2. ALICE DONA - AMUSE-TOI BIEN
3. THE STRAWBERRY ALARM CLOCK - NIGHTMARE OF PERCUSSION
4. MEAT BEAT MANIFESTO - RADIO BABYLON
5. PUBLIC IMAGE LIMITED - PUBLIC IMAGE
6. PRINCE FAR I - NATTY FARMYARD
7. KING TUBBY - GUIDANCE DUB
8. BOWS - NO.8/BRITANNICA
9. MY BLOODY VALENTINE - HONEY POWER
10. PATTI AUSTIN - HES GOOD ENOUGH FOR ME

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# RIFF RAFF

by

## BRYCE DUNN

Short stack for you this month folks, but some great stuff to spend your dough on, that's for sure. Starting with what is undoubtedly my favourite 7" of the moment from local upstarts Vapid. These kids shimmy and shake and do the earthquake all around town, but have now set off an explosion on wax. Imagine a fifties sock hop suddenly invaded by the cast of *Suburbia*, and you might be close to what this sounds like. Like Bow Wow Wow on too much candy (as on the title cut) or the B-52s with a Black Flag fetish (with the song "Victim"), there's a flash and a bang and a pow, and man—this smokes. Get off your couch and do the pony to your local rekkid shop and get this, pronto. (Nominal Records, 726 Richards St., Vancouver B.C. V6B 3A4).

Also releasing their first foray into the vinyl sweepstakes are Modern Creatures, a trio of post-punk leaning, feedback-loving fiends who want us to know right off the bat that they don't sound like Siouxsie & The Banshees (alas, Nikki you undoubtedly do especially on "Time To Go"). But much like the eye-popping cover art that adorns this single, there is more than meets the dilated pupil, as with "To A Crowd," which is as close to a "dance" tune as one will get, reminding us of the post-punk neo-disco of the Mo-dettes or Kleenex with a darker edge. A band with its black hearts in the right place and some room to grow; watch for these creatures to take over the city soon. (Grotesque Modern, their website is still being tweaked, so boogie over to www.myspace.com/moderncreatures for info).

Everyone's "other" favourite garage/blues duo (you know the one not being sued by a former radio DJ for copyright infringement), the Kills have a new single to tide the masses over until the release of their brand new album, *Midnight Boom* (which is most likely happening as you read this). VV and Hotel have crafted "U R A Fever" after a call and response phone conversation gone wrong, complete with a galloping half-time beat that is reminiscent of the YYY's "Gold Lion" in places and some well-placed scratching (courtesy of Spank Rock's *Armani XXXchange*). But stays true to the chromosomal ratio and original M.O. of the band in which less is always more. The single I got was only one-sided with a drawing of a zipper circling the perimeter on the back, so read into that what you will, but I'm circling the date of March 10th on the calendar to pick up a copy of their latest longplayer. (Domino Records, www.dominorecordco.com).

Finally, a two-song party platter about not going to the party from the Marvelous Darlings, Toronto's newest sweethearts to the power-pop/rock and roll scene. Obvious Ramones comparisons aside, "I Don't Wanna Go To The Party" is the soundtrack for puking teens everywhere, with its jackhammer riff causing potential blackouts, while "Careerist" will make early Replacements fans giddy with its choppy chords and choppy chorus of "C-C-C-Careerist!" blasting through the speakers. This is the first salvo in a long gun barrel pointing straight at your noggin, so watch yourself kids—this stuff aims to kill. (Deranged Records, www.derangedrecords.com).

Enjoy, and we'll catch you on the flip!

**Greg Fraser, former lead guitarist and songwriter of the legendary 80s Canadian metal band BRIGHTON ROCK has teamed up with former BR bassist Stevie Skreebs to carry on where they left off - 80s party hearty metal full of big choruses, hooks, harmonies, and no apologies for having a good time.**

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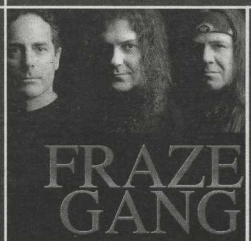


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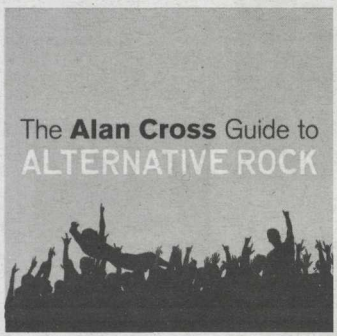
# Textually Active

By Josh McNorton




## The Alan Cross Guide to Alternative Rock

(HarperCollins AudioBooks)

Since 1993, Alan Cross has been writing and hosting *The Ongoing History of New Music*, a weekly syndicated radio show that has earned him a massive following throughout North America and on the Internet. In each hour-long episode, Cross chronicles a different aspect of rock music—from the story of a specific artist or album to fascinating bits of musical miscellany (recent show titles included "The Secret of Album Cover Art" and "Fans & Fatalities"). By day, Cross is the Program Director at Toronto's 102.1 FM The Edge, arguably our country's most influential rock station. Somewhere in there, he finds time to write books about modern rock bands and keep a regularly updated music blog. Essentially, Alan Cross is one of the greatest music fans ever and his passion is voiced – literally – in his first audio book, *The Alan Cross Guide to Alternative Rock: Volume 1*.

There are four volumes planned in this guide, its purpose being to highlight twenty artists from the past forty years whose work has had a significant influence on today's rock 'n' roll. As Cross puts it on the opening track of the first disc, "This book was dedicated to the elite few from the twentieth century who, by accident or design, showed us the future, whether or not we were ready to hear it." *Volume 1* looks at the careers of seven different artists from the sixties, seventies and eighties that represent a cross-section of musical styles. The only stylistic link between them is a shared guitar-driven sound. Cross claims that album sales were not a factor in his selections, though massive artists like David Bowie and The Sex Pistols are included in the audio book—and for good reason. Fortunately, he gives equal air time to the less celebrated Jonathan Richman and Patti Smith, and lends some truth to the highly mythologized stories of The Velvet Underground, Iggy Pop and The Ramones.

Cross's thorough research amounts to four and a half hours of narration over four CDs and, unlike his radio show, the artists are examined without using any of their music due to copyright issues. It could be assumed that not hearing any songs would be a major shortcoming to Cross's survey of influential music, but his voice keeps the listener engaged by interspersing the biographical details and discography with trivia and amusing anecdotes. Cross's delivery is casual, yet the information is captivating and richly educational; it's less like a history lesson from your stuffy piano teacher and more like a long conversation with the enthusiastic old guy behind the counter of your local record store.

Lucky for those who dig the first disc, *The Alan Cross Guide to Alternative Rock: Volume 2* is out this month. Visit www.ongoinghistory.com to stream over two hundred episodes of *The Ongoing History of New Music*, read his *Music Geek* blog, and learn more about the musical musings of Alan Cross.

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This position requires a time commitment of approximately 20-30 hours per issue. You must be available on the last weekend of the month from Friday afternoon through Sunday evening for production in the Discorder office, and a few hours the week before production for editing and copyediting from home. Additional meetings (production planning, editorial and/or contributors' meetings) amount to a couple of hours during the month.

***Compensation:***

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# 360 DEALS: WHILE MAJORS TAKE A CHUNK OUT OF THEIR ARTISTS' EARNINGS, INDIES PULL A 180 ON THEIRS.

## BY CHRIS BRANDT

Any financial advisor will tell you that the key to your investment portfolio is to diversify. Some investments will perform for you while others will provide disappointing results. The benefits of diversifying are obvious—if any one component is tanking, you can cut your losses in that one area without it adversely affecting the rest of your goals.

The common business trend in the music industry has major labels advising their clients (artists) to do the exact opposite. As album sales continue to nose dive, labels are restructuring their contracts to take a piece of every money-generating aspect of their artists. They are being referred to as '360 deals,' and involve the labels' investment in and subsequent revenue sharing from the future earnings of an artist's album, tour, merch and publishing.

Live Nation, the radio-conglomerate-turned-concert-promoting-behemoth, has further evolved into an all-encompassing music company. They signed Madonna to a deal that gives them a share of all of the above, plus naming rights, movie roles and even extraneous business ventures like perfume lines. Madonna was paid $120 million. She gets paid up front for producing work that may or may not sell. Who doesn't want a guaranteed pay cheque? In her case, she never has to recoup (pay back the advance), although her next tour alone will probably do it.

What does this mean for new acts? To start with, the label would have the right to approve merchandise creation, tour schedules and even the salaries of certain employees on the tour. Plus, a baby act is never going to recoup. It is hard enough paying back album advances to labels, and with the 360 model, artists can put food on the table with their touring and merch sales. The spin from the labels' standpoint is that their investment in every aspect of their artists' careers demonstrates their dedication and incentive to build them to superstardom.

But remember the financial advisor—if the label drops the ball in one area of a music career, the artist is stuck with them. Keep in mind these deals are born out of necessity, not because every artist of the past pushed to make them happen. Music video channels don't play videos, commercial radio doesn't play new music, the major labels are competing with forceful independents for placement in TV series, and floor space dedicated to music retail is in steady decline. The ineptitude and short-sightedness of the majors during the rise of the big box retailers, the pigeon-holing of radio, and the Napster crisis, are what has directly led to the expansion of 360 deals. Major labels are trying to save themselves.

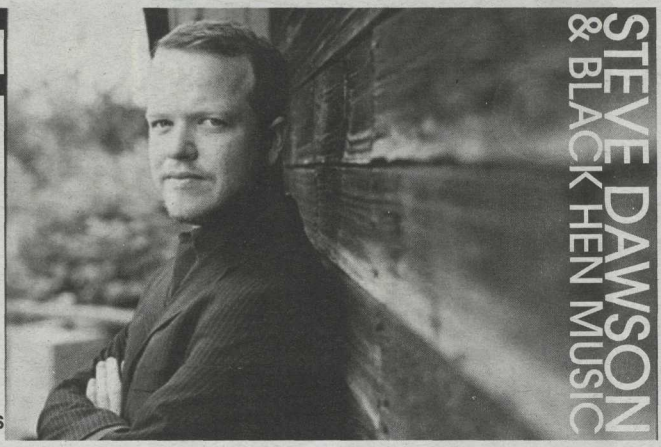
Now these deals aren't entirely a major label adoption, having become quite common in the independent world. With a small label, the argument can be made that this structure truly exists as a partnership. The label president is a jack-of-all-trades, dedicates all of his time to a musician's career, and the artist often helps out by licking envelopes when in the office. With a small family of staff, it acts as a label, management firm, booking agent and publishing company. In this scenario, the indie label is doing more for the artist, while a major is actually doing less. Indies still have just as many releases to market per year and have fewer resources and vehicles (like retail, radio and video) with which to execute. As a result, the 360 deal seems more justified in this case.

Ray Lamontagne lamented in a recent interview that artists sign a major label deal so that they can have the financial freedom to be creative, and yet it is only when they sign that deal that they have to start fighting to be creative. That was only in the context of making music. Now, this truth encompasses 360 degrees of an artist's career.

# WTF

*What The Folk*

*by Stacy Thomas*



## STEVE DAWSON & BLACK HEN MUSIC

### Grabbing Folk Music By Its Roots

Ten years ago Steve Dawson and his musical partner, Jesse Zubot, otherwise known as Zubot and Dawson, had just recorded their first album together and were facing mass rejection as their "odd little record" was proving to be too obscure to be seen as profitable by major record labels. Not to be discouraged, and knowing the album deserved to be heard, Dawson decided it would be the perfect time to start his own label. That's when Black Hen Music was born. Initially serving as a mailing address for him and his musician friends and a way to release his own music, it has been a long road from humble beginnings to what it is today: a label boasting a roster of award-winning, acclaimed folk and roots acts from across the continent.

Included among these prolific artists are Jenny Whitely (one of the label's first signed artists and a renowned Juno Award-winning songwriter), Jim Byrnes (another Juno winner from St. Louis who has performed with Muddy Waters, John Lee Hooker, Taj Mahal and Ray Charles to name a few), and of course the Great Uncles of the Revolution, Dawson's own critically acclaimed band. Altogether, Black Hen artists are the recipients of 17 music awards and 23 nominations, and Black Hen Music itself was nominated for *Label of the Year* at the 2007 Western Canadian Music Awards.

Although he attended a jazz oriented music school in Boston, Massachusetts, Dawson was untrained in the art of producing when he started Black Hen Music. He learned as he went along, working in the studio, and is now a sought after producer and the winner of the Producer of the Year Award at the 2007 WCMAs. On top of his work with Zubot and The Great Uncles, Dawson is also a respected solo artist and has just released his third album, *Waiting for the Lights to Come Up*. For the project, he imported musicians from different locales in Canada and the United States to help him out and the group ended up recording not one, but two albums. *Telescope*, the follow up to *Waiting*, is tentatively due for release in September.

"I put together the best band I could think of," he says of his new albums, "we shacked up for five days in the studio and made the records."

Telescope will be "a total left turn" from *Waiting*: "more open and improvised, a little stranger," says Dawson. Specifically, the record is completely instrumental and focuses on using the steel pedal guitar in unconventional ways.

"When I started playing in bands when I was fourteen, I got into rhythm and blues, ragtime and jazz. I found them really interesting, musically and sonically. I find that really inspiring."

When Dawson and Zubot coined the phrase 'strang,' which became the title of their first album, they were looking for a word to define a type of music that "wasn't blues, wasn't jazz, wasn't folk; we invented a name to describe it. It meant anything that was written by us that was off the beaten track." A mix of the words 'string' and 'strange,' *Strang* has been more simply described as "acoustic music that kicks ass."

Dawson is confident yet cautious about the future of Black Hen Music. "The whole concept of the label is going to change," he says., "It's safest not to have any expectations when you don't have any idea where it will end up."

In the meantime, Dawson is remaining busy. On the horizon is a tribute album to the Mississippi Sheiks, featuring artists too big to be named. And of course, Black Hen Music is always on the lookout for budding new artists to add to their roster of folk-roots talent. For artists and info, check them out at *www.blackhenmusic.com*.

# FILM STRIPPED

*by Andrea Warner*

## ONCE

*Once* is the rarest of musicals, simultaneously rooted in possibility, reality and fantasy: the busker-by-day/vacuum-repairman-by-night guy meets cute girl-with-a-Hoover/brilliant-piano-player. Thus begins their shyly innocent courtship making music together.

The "guy" is Glen Hansard, lead singer of the Frames, and the "girl" is Markéta Irglová, our leads who must navigate new terrain as their friendship blossoms fueled by creativity and the possible spark of something more. Irglová's face is young but wise, and the depth of her smile endears her to the camera. Hansard is older, not necessarily wiser, but he conveys his world-weariness without a bitter tinge. He's lost, but he's still hopeful, and this is what draws the two together.

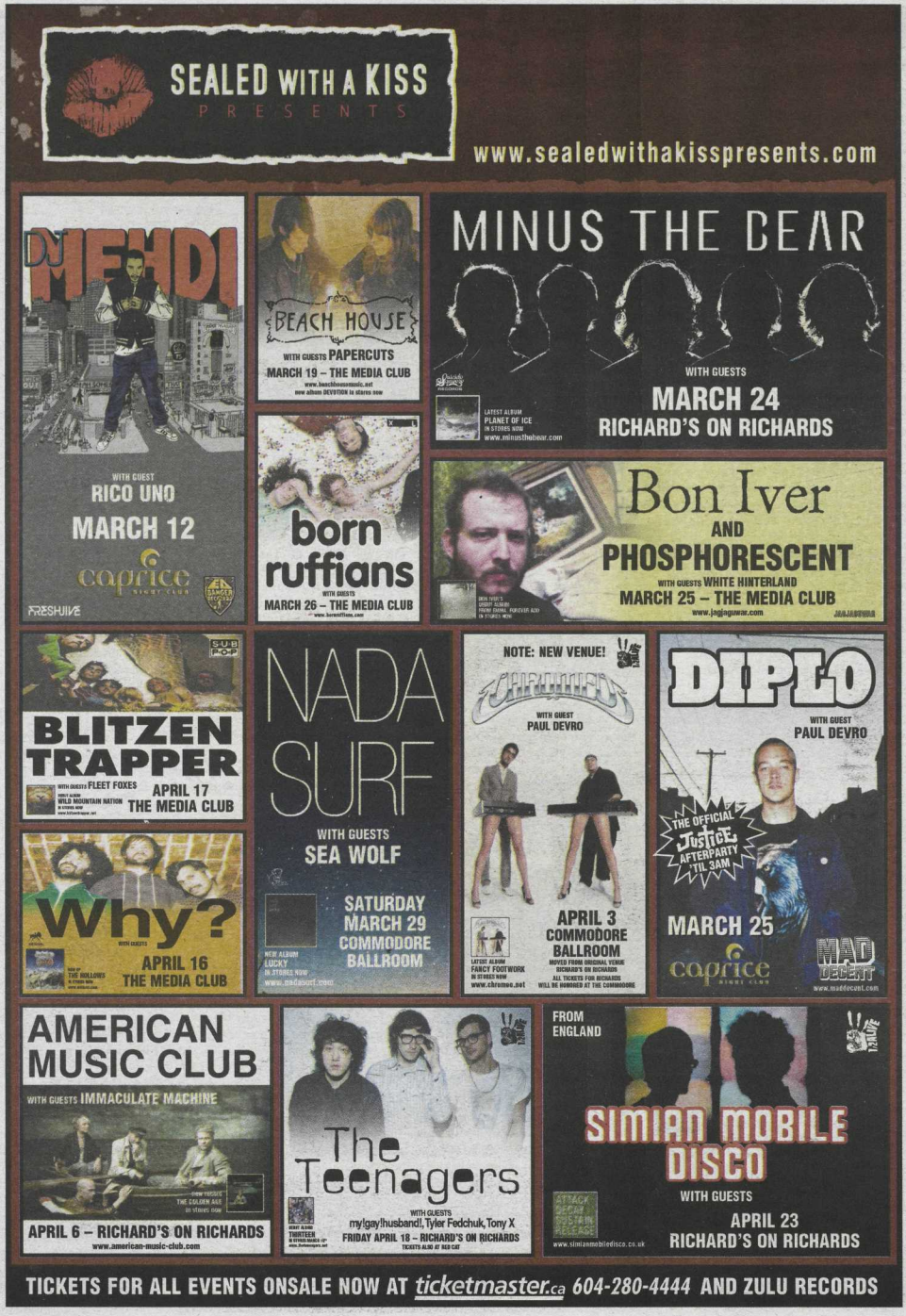
Our heroine tries to take care of her daughter and her mother with no sign of the husband to whom she's bound. Our hero deals with his failings: his girlfriend has left him, his music career is stalled, and he's living over his father's repair shop. Hansard and Irglová's chemistry is sweet and powerful and watching the push-pull between them is breathtakingly sad. It may have helped that the professional musicians, but untrained actors, happened to actually fall in love during the three-week filming.

Set in Dublin and directed by John Carney (once a member of the Frames himself), *Once* is a testament to the power of a cheaply made great film trumping a bloated, big budget flick any day. Tight close-ups, hand held cameras, and natural lighting helps create a feeling of intimacy and emotional investment.

*Once*'s real charm is the music. With the majority written by Hansard and Irglová, the songs are perfect fodder to relay the hidden feelings and deeper desires of these emotional and impassioned characters. The pair even scored an Oscar for "Falling Slowly," the beautiful song of yearning that sets the entire film in motion. Hansard and Irgová's voices are powerfully contrasted: his desperate growl buoyed by her gentle urging as they crescendo like waves breaking on the beach.

As the audience is invited inside the process of writing songs, crafted through give and take, it feels like the moments reach well beyond the celluloid. We're privy to the most secret of rituals—watching a relationship being built from the ground up note by note.

*Once is now available on DVD.*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MAY 22
COMMODORE BALLROOM
THE FLYING CLUB CUP IN STORES NOW
HANDSOME FURS
WITH GUESTS
APRIL 21
RICHARD'S ON RICHARDS
PLAGUE PARK IN STORES NOW
PETER MOREN
(OF PETER BJORN AND JOHN)
WITH GUEST TOBIAS FROBERG
APRIL 28
Biltmore CABARET
NEW ALBUM THE LAST TYCOON IN STORES APRIL 9TH
TAPES 'N TAPES
with White Denim
MAY 13
RICHARD'S ON RICHARDS
NEW ALBUM WALK IT OFF IN STORES APRIL 8TH
SONS AND DAUGHTERS
DOORS 8:00PM
FROM SCOTLAND
WITH GUESTS
BODIES OF WATER
APRIL 30
(MOVED FROM THE ORIGINAL DATE APRIL 4TH)
RICHARD'S ON RICHARDS
ALL TICKETS PURCHASED FOR THE APRIL 4TH SHOW WILL BE HONOURED APRIL 30TH
NEW RECORD THIS GIFT IN STORES NOW
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BLACK KIDS
FROM AUSTRALIA
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DESTROYER
WITH GUESTS
FROG EYES
AND
VICTORIA, VICTORIA!
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NEW ALBUM TROUBLE IN DREAMS IN STORES MARCH 18TH
SATURDAY MAY 31
COMMODORE BALLROOM
JUSTICE
SOLD OUT!
25
BALLROOM
VAMPIRE WEEKEND
SOLD OUT!
MARCH 27
RICHARD'S ON RICHARDS
BLACK MOUNTAIN
SOLD OUT!
COMMODORE BALLROOM
HOT CHIP
SOLD OUT!
APRIL 2
COMMODORE BALLROOM
TICKETS FOR ALL EVENTS ONSALE NOW AT ticketmaster.ca 604-280-4444 AND ZULU RECORDS

CANADA'S BOYFRIEND

# GEORGE STROUMBOULOPOULOS

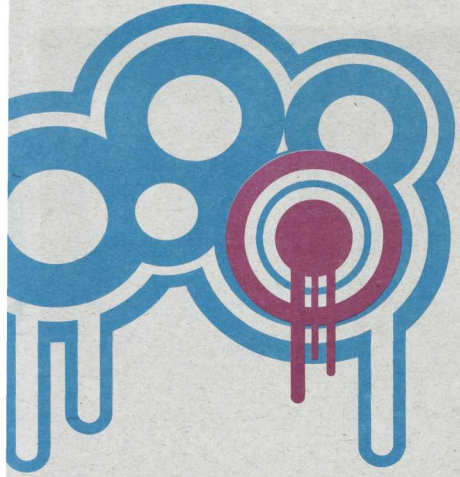
FROM HIGH SCHOOL DRAMA CLASS TO ONE OF THE COUNTRY'S TOP BROADCASTING TALENTS—GEORGE STROUMBOULOPOULOS SHOWS WHY HE'S CANADA'S MOST AVID MUSIC FAN.

Spending a week with George Stroumboulopoulos is like riding a Ducati 1098 down the highway at 150 mph: it's fun, it's fast and there's not much time to breathe. "A good show has the pace of the host, and I'm a pretty quick guy—I speak quickly, I move quickly. I'm not erratic, I'm just a little on the edge," says the man behind *The Hour*, Canada's only late-night TV talk show.

On the program, viewers are introduced to artists, athletes, politicians, musicians, environmentalists, authors, world leaders and actors. They are updated on everything from current affairs to celebrity gossip to the latest sporting events to small town Canadiana. They are charmed, they are mocked and they are moved by a charismatic dude in black—all in 60 minutes. While *The Hour* covers a variety of topics, it's evident, however, that the host's love for music remains a thematic element throughout. Many Canadians likely first came to know Stroumboulopoulos through his gig as a MuchMusic VJ in the '90s, as the presenter of CBC's *The Greatest Canadian* winner (Tommy Douglas), and of course, as the host of *The Hour*. But to the music community, he is known as one of the biggest supporters and promoters of independent music in the country. And it would seem his passion is contagious.

Stroumboulopoulos may have made a name for himself on television, but his start in broadcasting was in the world of radio. Although he always had an inclination towards drawing in high school, a stubborn art teacher refused to let him into her class, and he was forced to take drama instead. While this was something Stroumboulopoulos would have never chosen on his own, his drama teacher opened the door for an unexpected career in performance. "I was flipping through the course calendar at Humber College and I saw Radio Broadcasting. And then it just sort of dawned on me that, over the years, it had always been in my life. Radio and music—that's my skeleton. Everything in who I am and how I think is built around that frame of radio and people and music," he says of his unforeseen choice of profession. After Humber, he ventured out west to the Lizard 104.7 in Kelowna, B.C., where he discovered the merits of working with a small media market in radio, an experience that certainly made an impression. "I still have a lot of things that sit in my head based on my couple months there."

Fifteen years and several radio shows later, the newly syndicated *Strombo Show* now airs in five cities across the nation through the Corus Radio Network. Famous for bringing the unfamiliar into a conventional format, Stroumboulopoulos breaks the radio mould by giving listeners a taste of indie artists and indie sounds that are generally nowhere to be heard on traditional radio. "I approach my radio show unlike a conventional radio show. It's pretty open, kind of old school."



WORDS BY **NAT JAY**

IMAGES BY **DUSTIN RABIN**

With the emergence of digital downloading and gadgets like the iPod, however, he is aware that the medium of radio has shifted to the Internet and he is ready and willing to adapt to this reality. "Now it's not frequencies; it's dot-coms, it's dot-orgs. Radio's still there. It's super relevant. The present of radio is online—[just] not in the money-making model yet. The three radio stations that I listen to the most, all of them are online: one is out of Seattle, one is out of Los Angeles and one is out of London, England."

Gracing some of the *Strombo Show* playlists of past are artists as varied as Cat Power, Dame, Tegan and Sara, Wintersleep and Sloan—all independent and all making a living outside the mainstream. "What's so amazing about the Canadian independent scene now is that [artists] can do it with just them. It used to always be that if you really wanted a shot at it, you were an indie and you got picked up by a major, and a major gave you tour support and something around the world. You don't need that anymore. An indie can do it."

This modification in music was certainly enough to send the industry into a frenzy over the last couple of years while indies, and especially majors, determine their new roles. But while most would argue that there is a transition going on, Stroumboulopoulos is not as positive about the state of the music business. He believes that the biz, as we know it, is gone and that artists are not seeing that much difference between their relationship with an indie versus a major label. He does, however, note a significant discrepancy between the music that is being produced from each, saying, "Where it is a hundred times better is that often the indie label doesn't A&R the record the same way that a major does, in that the indie artist puts out their album, as opposed to what the record company wants. That's why I go indie any day."

Any day is now for Montreal alt-indie pop band Arcade Fire, as Stroumboulopoulos names this group as the only one of its kind with the capacity for world domination. In fact, known as a fan of big guns of yore like the Clash, U2, the Rolling Stones and Led Zepplin, there are no bands on the current scene that he feels are filling those shoes, major or indie—except one. "There is a band doing it out there, and it will *kill* all your readers for me to say this. Coldplay. Fuckin' right. Coldplay write the kind of songs that people want to sing along to, and Coldplay write their own songs. For all the people who shit on bands like Coldplay, you find me an artist that sells 10 million records and it's the songs *they* wrote." He goes on to add, "I've seen Britney and *NSync and Backstreet Boys in concert. You watch the energy and it's a good time and that's awesome. But it doesn't start from there. There are people behind the curtain."

It's true that the biggest-selling major label artists today are a product from start to finish. It's solely the authenticity of an indie artist who can bring the emotion from his own living room right to the stage, who can take the thoughts from his own head and hand them directly to the fan. But do indies, or anyone (besides Coldplay) in the current industry, have the ability to bring their personal experience to a mass audience and create a shared musical phenomenon? "That's what I want to feel. That's personally what I want out of music," says Stroumboulopoulos. "I want to be emotionally laid out. And I can get that in my bedroom listening to a million bands, and those bands are just as important as the U2s and the Coldplays—personally. But collectively, you don't get that moment very often."

You can certainly try, however, and that's exactly what Stroumboulopoulos is doing with *The Hour*'s "Operation Disc Drop." The premise is that music fans make a mix CD of some of their favourite indie artists, drop it somewhere in town and document it on the show's website (www.cbc.ca/thehour). Another unsuspecting music fan then picks it up, is exposed to new music and goes out and buys the artists' records. The idea has already extended into the States and overseas, and with the viral effects of good indie music, it may not be long before that personal experience becomes collective. As for the man who's fronting the indie movement, we couldn't ask for a better advocate than Canada's biggest music fan, George Stroumboulopoulos. "I think the indie music scene is way better than it's ever been. I think the indie record labels are way better than they've ever been. I think that you have a shot at a record that will break your heart and make your day more than we've ever had. Right now."

## GETTING TO KNOW YOUR BOYFRIEND

The Hour is an excuse **to go to work.**

I credit my boundless energy to **insanity.**

I can't sleep because **my body won't let me.**

The socks I'm wearing today are **pink Misfits socks.**

My childhood hero was **Joe Strummer.**

My adulthood hero is **my uncle.**

My favourite song (this week) is **"Shine a Light"** by **Spiritualized.**

I can't remember the last time **I didn't think about work.**

I can't stand **bullshit.**

My favourite movie is **The Blues Brothers.**

My actual favourite movie is **The Conversation.**

Even though I'm 35, my mom still **randomly shows up at my house and cleans it.**

In this life, I still want to **track race a motorcycle.**

# ELIAS

## THEY WORK HARD FOR THEIR MUSIC

LANDSCAPERS BY DAY AND ROCKSTARS BY NIGHT, VANCOUVER INDIE ROCKERS ELIAS HOPE THEIR WORK ETHIC AND DEBUT FULL-LENGTH, *ALL WE WANT*, WILL HELP THEM BREAK THE STARVING ARTIST CYCLE.

BY ANDREW WARNER

"I'M A SINGLE 25-YEAR-OLD MALE SEARCHING FOR A SUITABLE LIFE PARTNER." ~ROB TORNROOS

Elias, the alternative indie band from Vancouver, is perched on the brink of success—they have a major talent agent behind them, a brand new album in hand, and camera-ready faces that will get the girls' hearts racing. So how does a fledgling rock band make the jump from local following to national or international fan favourite? Hard work. The Elias boys continue to pay their dues: cross-Canada bus tour horror stories, labour-intensive day jobs to pay for their demo, and long, long hours rehearsing to perfect their sound and stage presence. There is even photographic evidence of lead guitarist Rob Tornroos as a five-year-old strumming a tennis racket while rocking out to Jon Bon Jovi. So, add embarrassing/endearing childhood dreamer to the list, too. With *All We Want* hitting the streets last month and their sold out CD release party, Elias is now ready to kick it up a notch and take Canada by storm with their sweet sound and urgent rhythms. Oh, and to find Rob a girlfriend—that's also on the agenda.

The formation of Elias was still pretty far in the future as the band started to take shape in 2000 when lead singer Brian Healy and his brother, bass player Jonny, joined forces with Rob and drummer Dominic Coletta. It wasn't until 2005 when they released a self-titled EP that garnered media attention and had built a loyal fan base through dynamic live shows throughout Western Canada. This is also where Elias attracted the attention of the venerable (and Canada's largest) booking agency Sam L. Feldman & Associates.

With careers and futures entirely intertwined, the teasing and self-deprecating humour Brian and Rob share over coffee make it easy to assume the entire band is like a family. "You get to know how to push each other's buttons pretty well, piss each other off. Rob and I actually live next door to each other now, work together and are in a band together. He's sick of me," Brian jokes.

And, that's not even the familial bond at Elias's core. Brothers Brian and Jonny contend with personal and professional dynamics, and try to minimize the impact on the band. "We fight all the time," Brian says, while Rob laughs knowingly. "Had a fight earlier today. Not physical, but I might have punched him once. Usually it's just verbal abuse and as fast as it happens, it's resolved."

"Well, it's over," Rob interjects. "I don't know if it's resolved."

Right now Elias isn't living the glamorous rock star lifestyle. They spend at least three or four nights a week rehearsing in a Gastown space, and have played almost every venue in Vancouver. They've also spent long road trips in a cramped van driving from Vancouver to Toronto, meeting new fans, getting on each other's nerves, and discovering their own personal Bermuda Triangle: Regina. "We broke down three times going across the country, and every time it was in Regina," Brian says. "Every time!"

*All We Want* has also been a labour of love and it pretty well sums up Elias's dream to play music and bring their music to a wider audience. "We've been recording *All We Want* for about two years," Rob says. "Some of the songs we wrote before, but we kept writing while we were recording."

"I think the newer songs, inevitably for a band, will ring truer because they're more current," Brian adds. "The meaning behind them is more recent and the music's fresher for them."

Musically, the record has received comparisons to Radiohead and Mars Volta, just to name a few. And while Brian and Rob can list off a long list of bigger bands who have influenced their sound, they are also mindful of the smaller bands who have found big success through smart choices. "Arcade Fire's celebrity is incredible because they sort of did it themselves," Brian says. "In the past it was about getting that label to sign you but that's not ideal anymore. It's better to get out on the Internet or over the radio that way and enable yourselves. Like Rob says, go overseas and tour more. That'd be ideal. We had MySpace feature us in the spring and that brought tons of people and crazy plays."

By day, Rob and Brian toil as landscapers, facing off against dirt, heavy lifting, manufactured greenery and buckets of Vancouver rain. Their outlook is refreshing in its determination: these day jobs paid for the making of Elias's debut album and the band is doing it their own way. The hard work is starting to pay off and the perks, though not plentiful, have a neat shine. "We opened up for the Subways once at the Commodore and that was an incredible experience," Brian marvels. "We've seen umpteen shows of our favourite bands [there] and here we are walking out on stage. I remember, almost in that pause-time moment, walking out on stage and being like, 'Here we are. This is so bizarre to me. Looking out where you were looking in before.'"

"And we opened up for Fiction Plane, Sting's son's band, at the Plaza Club a couple nights before the Police tour kicked off here in town and that was pretty surreal because Sting showed up," Rob says. "[It was] after we had played, but regardless. We looked up and everyone's staring at Sting. We are huge Police fans so it was just crazy."

The mixture of the heady, fun stuff and daily, real-life grind does take its toll, though. "It's tiring and stressful. You just pick yourself up and keep going," Brian says. "Come home from work and motivate yourself to head back out."

"You get a half hour off and then head back down to Gastown [for rehearsal]," Rob says.

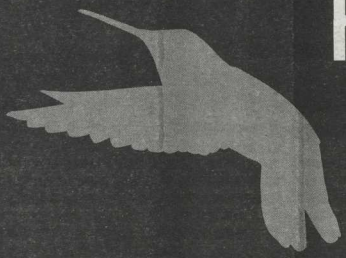
And the coming year won't be much of a reprieve as Elias burst headstrong into 2008 with a list of goals to achieve. "We want to do a lot of that background stuff," Rob says. "More videos, touring to support the album, and getting the word out there across Canada. Maybe branching out to the UK or the US."

And finding Rob his life mate, of course, by turning this article into a personal ad. "I'm a single 25-year-old male searching for a suitable life partner," Rob says. "Must like watching movies,..."

"Long walks on the beach," Brian adds.

"Long walks anywhere. Driving and holding hands. And cats. Can you put that in there?"

# LADYHAWK FLY HIGH



THE VANCOUVER-BASED BAND ARE ON THE BRINK OF BRILLIANCE WITH A NEW ALBUM OUT MARCH 4 AND A TOUR WITH ONE OF CANADA'S BIGGEST INDIE ACTS.

BY MARK LLOYD

It's not often that a band comes along and makes us really believe what they are doing—makes us feel the intensity of the sounds they're making, the words they're shouting and the guitars they're strumming—without our neurotic, critical, 21st century music-obsessed minds becoming dismissive. We loathe insincere shtick, but we also detest the bland and the trite. We want sincerity and quality, and we want it to be interesting, but not fake. Anything but fake.

Consider, then, Ladyhawk—a guitar-slinging foursome from Kelowna via Vancouver—Darcy Hancock, Sean Hawryluk, Ryan Peters and Duffy Driediger. It's a band that walks that tightrope between enchanting and real with nonchalance. They transform the usual meat-and-potatoes rock ruckus into something much more intense and colorful. Though they've been compared (rather simplistically) to Wolf Parade, their sound is more akin to Neil Young and Crazy Horse circa 1975, embarking on a heavy night of the booze followed by a fist-fight with Paul Westerberg.

Formed in the spring of 2004 in Vancouver, the band signed to the U.S.-based indie imprint Jagjaguwar in September of the following year, already armed with a full-length record. Fast forward through some North American tours, an obscure vinyl-only EP, and a showcase at Austin's prestigious South by Southwest festival in 2007, to their new album, *Shots*, which is probably their most refined and interesting work yet. "We're pretty excited, because we actually recorded it exactly a year ago," frontman Duffy Driediger explains. "So we've been waiting a year for it to come out. It's a pretty long time to wait." Recorded back in their hometown, it is a culmination of their short but diverse musical trajectory to date, combining the anthemic indie rock of their self-titled debut with the strange and more ragged sounds of their 2006 release, *Fight for Anarchy*.

The isolation of Ladyhawk's chosen recording space, a farmhouse in Kelowna, certainly proved effective, allowing the band to avoid any distractions and remain artistically potent. And with mobile recording gear, the boys could escape the sterility of the studio. "We recorded in the middle of winter in this empty wooden farmhouse that lent itself to the experience and the feel of the whole thing," recalls Driediger. "I really like when you can hear the emptiness of a room, or you can hear the space that the person was in when they were playing." The spine-chilling echo heard in every instrument on the album, especially in the harmonies, can best be described as ghostly.

This atmosphere provided a fitting backdrop for Driediger's musings, which, as he points out, were informed not only by regular doses of obnoxious lo-fi black metal on his stereo, but also by a more serious fixation he had. "I was definitely pretty death obsessed when I was writing a lot of those songs, for whatever reason," Driediger says. "There were various things going on in my life at the time that were making me think about mortality in general. I think that [the songs] were coming from a dark, kind of cold place."

While there is harrowing and somewhat personal subject matter flying about, things aren't exactly morbid or sullen in the Ladyhawk camp either. Humour is there, twisted as it may be. Driediger's cynicism is spiked with playfulness. "Faces of Death" relays a bleak, existential shrug, but it slowly becomes a smirk: "There's no such thing as endless love/only a joke told in very poor taste/ it somehow keeps cracking me up."

The affable frontman assures us, however, that there were more influences for *Shots* than death and the isolation, tape hiss, and piss buckets of the recording space. "We were listening to a lot of Depeche Mode and stuff like that," says Driediger. "The other thing we were listening to was this 4-CD compilation that this guy made for us that's all AM Gold: you know, 'Afternoon Delight' and that kind of shit. It's all we listened to in the van for an entire tour. I don't know how influential that was on our sound, but in some ways I think we kind of try to throw that angle in there," he laughs.

What, then, of Ladyhawk's earlier influences? Who were the artists that made them want to start a band? "There's this band called Silkworm. Originally they're from Montana, but they relocated to Seattle and then Chicago. They're just a rock band that wrote really cool songs, and they're pretty unknown, which is weird," says Driediger. The bona fide, unpretentious music nerd even cites Wonderboy, an older (and not widely known) band from back home, as his favorite of all time. "My best friend used to be the drummer in that band. They're pretty influential on the way we write music."

Driediger's outlook seems positively fresh. And rightly so, since Ladyhawk is hitting their stride musically, and are about to tour across the land with Black Mountain. "Our first real tour in the States was with Black Mountain a few years ago and that was really fun, and a big learning experience for us, and we always wanted to be able to do it again. We're good friends with those guys and see them all the time." Driediger talks as if everything in the future is a bonus. "When we started, I never thought that we'd be on a label at all. I figured we'd have to do everything ourselves and we'd be lucky if anybody would put it out for us. I think it's great if you can get a cool label somewhere to put out your stuff and people can hear it. You know, if some kid in Alabama can buy your record and get into it, there's nothing better than that."

Driedeger stays quiet, for the most part, about what the next bunch of songs after *Shots* might sound like. But he's more forthcoming about plans to tour more widely. "It's always been a dream of mine to be able to tour Europe with a band, or Australia or Japan. [Music] is all I really want to do, you know. I'm not making any money at it and I don't really care about that. It's what makes me happy and what keeps me going, so I definitely want to do it for as long as I can." D

# March

Calendar art by Pyra Draculea

# 2008

| sunday | monday | tuesday | wednesday | thursday | friday | saturday |
|---|---|---|---|---|---|---|
| | | | | | | Chow Nasty, Better Friends Than Lovers, Bad Moves @ *Astoria* |
| Zip Guns, the TVees, the Paper Dolls @ *Royal Unicorn Cabaret* | | Sam Bradley, Lee Lindsey, Jesse Birch, Room 7 @ *Media Club* | | Bob Kemmis, the Modelos, D Trevlon @ *the Biltmore Cabaret* | | Two Hours Traffic, the Awkward Stage, Buffalo Swans @ *Railway Club* |
| | | British Sea Power, Colour Music, Elizabeth @ *Plaza Club* | | | Mohawk Lodge, Bend Sinister, Japandroids, Adelaide @ *Biltmore* | |
| Agent Orange, Loose Tooth, China Creeps @ *the Balmoral* | | Raine Maida @ *Commodore* Yoav @ *Media Club* | | Betty Kracker, Soressa's Tea Party What's Wrong Tohei?, @ *Railway Club* | | Terra Mortim, eltonbong, the Whodos @ *the Balmoral* |
| | Finally no. 6 @ *the Astoria* | | I, Emperor, War of the Minds, Friends of 7 @ *the Bourbon* | | Noize Tribe Zero, Sugar Coated Killers, Venomous Tusk @ *the ANZA Club* | |
| | | Ballyhooley @ *the Irish Heather* | | Thieves, Grand Theft Radio, Chase @ *Blarney Stone* | | Carbon/silicon @ *Richard's on Richards* Paul Kelly @ *Red Room* |
| | Power Clown, Kill Benny, Lupus @ *the Cobalt* Saul Williams @ *Plaza* | | Beach House, Papercuts @ *Media Club* Ace Frehley @ *Commodore* | | Piper Davis, Sweet Thing, Dragonetta @ *Commodore* Cold Driven, Westpoint @ *Bourbon* | |
| Stephen Fearling @ *St. James Hall* The Fifth Wall Comedy Show @ *Media Club* | | Justice, Diplo, Fancy @ *Commodore* | | Vampire Weekend, Yacht @ *Richard's on Richards* | | Nada Surf @ *Commodore* Bell X1, Paul Noonan @ *Plaza* |
| | Plants and Animals, No Gold @ *Media Club* | | The Cult, the Cliks @ *Orpheum* Born Ruffians + guests @ *Media Club* | | Louis XIV, What Made Milwaukee Famous, Carolina Liar @ *Richard's on Richards* | |
| Bob Mould Band @ *Richard's on Richards* | | | | | | |
| | Jose Gonzalez, Mia Doi Todd @ *St. Andrew's-Wesley Church* | | | | | |

# UNDER REVIEW

## The Feminists
### Can't Scream Loud Enough
(Independent)

Local popsters The Feminists are a "21st century rock band," and accordingly, the sleeve of their third album, *Can't Scream Loud Enough*, sports a transparent neon ferris wheel of sorts, and—with clever irony—the track list (for this compact disc) is split into a decidedly un-futuristic Side One and Side Two. While there are throwbacks to early Elvis Costello, it sounds more like the work of recent power pop bands like Built to Spill and fellow Vancouverites The New Pornographers, only less guitar-oriented and more about the organ and piano. Yet despite their anxious pace, most of the tunes soldier far beyond the three-minute template that you might expect.

Futuristic, yes, but it's also very ambitious, and promising songs such as "The Beginning of the World" and "How to Kill A Country" wear thin quickly, as the repetition (and stifling hi-fi production) renders loveable melodies plastic and tedious. Quieter, more concise nuggets stand out: "Goodnight, Irene" starts as a McCartney-esque piano number and becomes a heartwarming brew of gospel harmonies and mellow country. Frontman Keith Grief catches a bobbing head off guard with his scathing commentary. "No One Gets Out Of This World Alive" displays a knack for balancing catchy music with bitter nihilism: the key lyric, "Everyone is all the same," becomes a sinister chant, without alienating all of that bright pop underneath. It is this kind of edge, found all over the record, that lends Can't Scream Loud Enough a poetic third dimension.

Mark Hewitt

## Under Byen
### Siamesisk
(Paper Bag)

This 2007 live recording of Denmark's Under Byen's collaboration with renowned chamber orchestra Danish Radio Sinfonietta should come as no surprise to anyone already familiar with the Nordic post-rockers' knack for the portentous and symphonic. Even on their own terms, the eight-member strong band is known for its classically-tinged epics that echo the ethereal and grandiose works of Sigur Rós, Mogwai, and Björk. But with a 42-piece classical orchestra backing them up, Under Byen's already larger-than-life compositions are expanded to even loftier heights. The addition of the Sinfonietta brings new life to the band's material, much in the same way it has previously reinvented the concertos of Schumann and Mozart. Though what's odd about *Siamesisk*, and ultimately a bit disappointing, is its brief running-time and track selection. With only five songs, four of which are taken from the band's last record (2006's *Samme Stof Som Stof*), and rounding out at a paltry thirty minutes, it's questionable why the band didn't further exploit this unique opportunity to play with such a variety of talented musicians. It's unfortunate that at the same moment the work as a whole swells and coalesces, the band is moments away from taking its final bows for the evening.

Adam Simpkins

## Brad Turner Quartet
### Small Wonder
(Maximum Jazz)

It seems Vancouver's multi-instrumentalist jazzman Brad Turner can do no wrong. Previous releases and collaborations from him have set the expectations pretty high, yet his work never fails to live up to and even exceed these. *Small Wonder* is no exception - right from the first notes of "Scuffle," the listener is treated to dissonant chords and rising intensity that sets up and counters the joyful and triumphant trumpet lines throughout the piece. The album is a multi-layered exploration that, for all the complexity of its pieces, never once stumbles over the line where all this could become a cacophonous mess in less experienced and talented hands.

Despite the lack of vocals, this album's songs do not lack storytelling. "You Can't Be Serious" features a slightly melancholy trumpet seeming to converse with itself, perhaps pondering some weighty matter. This is a quartet, however, and Turner's trumpet does not get all the plum dialogue, which is especially evident on the expansive "70 Mile," with Bruno Hubert's piano and André Lachance's bass getting in on the conversation, in addition to their supporting roles. Drummer Dylan Van der Schyff gets his chance to really shine on the aptly named "Punchy." The album wraps up with "Mourning Song," a beautiful and enchanting piece that underlines the truth in the old quip that music is what happens between the notes as the phrases are given room to breathe.

Pyra Draculea

## Twilight Hotel
### Highway Prayer
(Independent)

"Sounds like: ORIGINAL," screams their MySpace page, so, let's get the flattering comparisons to Ian and Sylvia, the descriptions of throaty Neko Case-like vocals out of the way. Twilight Hotel does not want to fall under another artist's shadow. Done.

Wait. Does a movie comparison count? Anybody who has seen the 2007 film Once enjoyed the haunting duets of singer/songwriters-turned-actors Glen Hansard and Marketa Irglova should warm to this disc almost automatically. Consider this: Brandy Zdan and Dave Quandbury are the duo behind Twilight Hotel and their recent release, *Highway Prayer*. They are a Winnipeg couple whose sound flirts with country twangs and errs on the side of folk. When these two perform duets (from the slowest of slow songs, "Sand in your Eyes," to the folksy "Ballad of Salvador and Isabelle"), your skin will crawl with pleasure, guaranteed. Full of soul and emotion, the members of Twilight Hotel belt out lyrics like they mean it. (Not to mention, Quandbury is bearded, fair-haired and sings the softest of songs with strength, uncannily like Hansard in Once). When Zdan lazily murmurs "cigarette smoke has stained the walls from years gone by," it has the depth of aged whiskey and pulses with sexiness and tension. To top it all off, they are in love—in real life, that is. And if you don't think it's possible to hear that in a song, flip to track 12 of *Highway Prayer*.

**Katie Nanton**

## Kate Maki
### On High
(Confusion Unlimited)

Once in a while a tomato is best tasted fresh, cut up, all by itself; sometimes tea soothes best without milk or sugar. Kate Maki is this relief. The Sudbury, Ontario native has a pure, uncluttered voice and style best complemented with a dash of piano, a strum of acoustic guitar, and a little wurlitzer.

Clean-cut, summertime-simple lyrics ("White lines, black signs, jump the track, jump the tree") shower the album with a quaint, sing-song vibe, and strike a resemblance to Kimya Dawson's addictive indie folk tracks off the Juno soundtrack (just listen closely to Maki's duet, "Badminton Racquet"). Rest assured, this simplicity doesn't mean Maki lacks a sense of fun—the album is far from boring. On the upbeat "To Please," she enlists the help of an optigan, bottles and train whistles to jitterbug in the background. Opening track "Highway" (one of the strongest) is catchy from first listen, and "Beyond The Sun" whines beautifully while teases her lover bitterly, "Are we happy now?" With help from her producer, talented Arizona singer, songwriter and pianist Howe Gelb, Maki's latest album shines with professional execution and playful charisma—like a perfectly unsweetened iced tea on a hot Ontario day.

Katie Nanton

## House of Doc
### East of West
(Independent)

Hailing from Winnipeg, House of Doc's third album *East of West* celebrates love, life, and Canadian sensibilities in a lighthearted, amusing fashion.

Upbeat, folksy and altogether jovial, this album provokes the sunnier side of everything mundane and shifts the emphasis to family life, escaping the plight of urban noise and reverting to a frugal, simple sound. This feeling is furthered by the familial relation between the members; the group is made up of Matthew Harder, his wife Rebecca and her brother, Dan Wiebe. At first listen, one cannot help but draw parallels to the soundtrack to film *O Brother, Where Art Thou*, but a version more preoccupied by Canadian landscape. Tracks like "Summerstone" and "Milk and Cookies" are brimming with an optimism that can only be backed by the sounds of harmonicas and banjos. However, the album as a whole is more profound; in particular, "Simple Times" is a song recorded in one single and immaculate take. Flanked by stripped down, lyrical tunes, *East of West* has an honest, human quality about it that is only truly appreciated by the humbled. Rebecca Harder croons hypnotically in "Lullaby," giving it a soulful and melodic contrast to some of their more upbeat, bluegrass tracks. Also, the final track brings the album full circle with a secret song that is definitely worth the wait.

Miné Salkin

## Threat From Outer Space
### Bleeding the Dying Elephant
(konseptikon rekords)

Threat From Outer Space label their live show as a 'barn-burning dance floor graveyard" and damned if they don't make the energy transcend the boundaries of stereo speakers, bursting through with the shoulder-bobbing, booty-shaking new album, *Bleeding the Dying Elephant*. The five-piece from East Vancouver take elements of rap, hip-hop and indie pop and set them against a grand backdrop of humming, synthesized beats and grand flourishes of trumpet. The sound is familiar to more mainstream fare, but the unique rhythms keep things fresh. One of

the album's best tracks, "I'll Get Over," brings on the funk with searing trumpets while another stand out; "Beginning of the End," the album's closing track, brings the volume down with a voice that's almost a dark whisper, before flaring into a full-bodied chorus layered with electronics. "5:40 AM" is exactly the kind of song you want to end the party on with its slow groove and subtly suggestive beat. "Stay Awake" offers sinfully slow bass and an awesome Q & A chorus to counteract the track's sing-speak resonance. Even the lyrically tired "Guesswork," which is a recycled groaner like "9/11 was an inside job," can't mute the pulsing beats and charming brass that pushes the song from mediocre to good. "Worldwide" attempts to highlight the global intricacies of war, environment and poverty—it's pretty far-reaching, and at times feels more like a sermon than a solution or exploration, but at least it's thought provoking. Threat From Outer Space's socialist approach to making music lists the "key players" in the band, but doesn't isolate the contributions. It's just one more oddly confounding detail about this East Side gem.

Andrea Warner

## Listening Party
### Who Are We Missing?
(Kill Devil Hills)

Though they became an official band in 2005, the members of this up-and-coming Shawnigan Lake-based three-piece have been jamming together since 2000—and it shows on their recent release. Reminiscent of hot days by the lake and chilly nights on the beach huddled around a campfire, Listening Party's *Who Are We Missing?* is surely one of best folk/rock records of 2008. Joined by Victoria's Run Chico Run on vocals and some bang-a-rang-ing good African drum beats on several tracks, you can only imagine starry nights of collaborative, musical majestry resonating across the entire lake; like a wild bird call, it lures all the wild creatures, underwater sea beasts, Ogopogos, Bigfoots, Yetis and local fisherman to the shining shimmering fiery light for a full-on pow-wow. No, these are not your typical "Kumbayas" and golden-brown roasted marshmallows, these are the kind of dudes mixing graham crackers, chocolate chips and Kraft Jet Puffs, playing slow melodic tunes like "Song and Sea," followed by foot-stomping lyrical mind warps like "Sky Hopping," and bad-ass love ballads like "Sweet Roseanna." Yup, everything about these guys rules. And their name could not embody their purpose more, because this band definitely makes for a good, well, listening party.

Lucy Lynch

## Jon and Roy
### Another Noon
(Independent)

Jon and Roy's new album is reminiscent of great folk music like Simon and Garfunkel or Cat Stevens. *Another Noon* is a quiet and engaging companion to a day spent inside watching the rain fall or drinking coffee while holding hands with someone adorable. The album's opening track, also doubling as the album's title, is an engaging little ditty with "DT Stylee" on handclaps—a winner every time. The countrified "Little Bit of Love" is a foot-stomping charmer. The entire percussion section comes out in "Moonlight," and the guitar sounds like a literal interpretation of someone moseying down a backcountry road. On "Long Road", moseying gives way to galloping horses. "Thanks For That" offers a lovely and bittersweet lilting shrug. The interesting give and take between Jon's voice and his guitar contrasts nicely with Roy's restrained percussion. If anything, the guitar is sometimes too omnipresent, almost obliterating Jon's voice on several tracks. However, the biggest criticism Another Noon might face is the "sameness" of the songs—they're not terribly distinguishable from each other on first or third listen.

That said, the disc is consistent and cohesive—there's not a single song that feels out of place. Throughout, the guitar and drum offer something quick, like feet skipping, and it's easy to imagine *Another Noon* scored across a cheeky and poignant independent film. Almost every song gives the illusion of moving forward while looking fondly behind you. The implied motion somehow provokes happy feelings, the album's very quaintness catching on like a smile.

Andrea Warner

## The Pickups
### Country Houses, City Streets
(Beautifully Misguided Records)

Finally! A band so incredibly emo, but without a single pretentious member with that awful, downward bent head gesture and shaggy hair covering one eye. Described as "flaneur-pop," the Pickups are lovely in a minimalist, micro-pop, fuzzy soft drink kind of way. Touching on ideas like random childhood memories, first loves and nostalgic neighbourhoods, songs such as "Augusta" and "Country Houses" truly capture those fleeting memories that bring up the sentimentality of youthful idealism. The track "Compromise" immediately brings to mind a casual walk in a park, or a moment of unbridled honesty. The modest sound of *Country Houses, City Streets* seems to invoke a feeling of unguarded lightheartedness. In particular, "Country Houses" brings the whole introspective sentimentality to the forefront, not unlike a marriage between Belle and Sebastian of the Apples in Stereo, discussing notions of lost loves and regret. The lyrical component to the Pickups adds to their appeal tremendously. Lines like "There are those hard to love hard to leave/and the people I love keep on loving me back" spur this overwhelming sympathy and universal understanding that living in a city isn't easy. Ultimately, the Pickups illustrate the most common human interactions, but in a modest, poetically minimalist way—it's their honesty and nonreactionary apathy that will make its way into your heart.

Miné Salkin

## Nada Surf
### Lucky
(Barsuk)

Matthew Caws, the perennial pessimistic optimist fronting the much-loved Nada Surf, has carved himself a pretty impressive career playing mid-tempo emotive rock while still successfully eluding soft-rock radio and the legions of North American soccer moms. It was probably good fortune, then, that Nada Surf peaked early, over a decade ago in fact, with its discussed-to-death surprise hit, "Popular," as the band has maintained a dedicated following and respectable career ever since. Each successive album purposely avoids the make-or-break trappings of many fame-and-fortune chasing bands (all eyes on you, *Fountains of Wayne*). Lucky, the band's fifth album, probably won't win over any of the group's naysayers, nor will it surprise any of the old fans, but it still remains a warm and consistent record that is slightly bereft of any extra value added. The two tracks that were leaked earlier this year, not surprisingly the two most upbeat of the ten ("Whose Authority" and "I Like What You Say"), both stand up to - but don't exceed - previous favourites like "Always Love" and "Happy Kid," but now with the group quite comfortable in its middle-age, it's doubtful that Nada Surf will ever mingle in the Top 40 once more. Then again, as long as they have a little fight left in them, we're bound to get much more of the same, with few complaints from the already converted.

Adam Simpkins

## Hinterland
### Pan Pan Medico
(Submerged Records)

Vancouver's own Hinterland are back with another album that charms and moves. *Pan Pan Medico* has a similar floating, cinematic feel that Hinterland has always employed, though with a bit more structure than some of their past efforts. Trimming the fat (not that there was much of it) has allowed the strengths of their music to shine through even brighter than before. Weaving around singer Michaela Galloway's vocal work are solid, bright, mostly upbeat indie pop melodies, though with still a bit of electronica and atmospherics blended in. Galloway's always beautiful voice has more edge to it than before, which adds some interesting undertones to the songs. On a couple of tracks, like "Geometry" and "Future Ghost," her voice is showcased with minimal support so that the listener can be fully absorbed into the vocal world. There is one instrumental track, "Titled," which proves that even though Galloway's voice is so central to the band's sound, this sound can also stand on its own without any vocals at all. The song is a short but haunting piece that somehow reminds of an old musicbox melody brought into the modern age as it winds down. As always, Hinterland's music can take you on a journey. It will be interesting to see where their music takes Hinterland next.

Pyra Draculea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# CANADIAN MUSIC WEEK 2008

DISCORDER HEARS FROM A FEW OF VANCOUVER'S TOP ACTS THAT WILL HEAD OUT EAST THIS MONTH FOR CMW. READ ON TO LEARN A BIT ABOUT EACH OR FIND OUT HOW TO GET THEM DRUNK AT THEIR NEXT LOCAL SHOW.

## LOTUS CHILD

CMW Date: March 7, 9:00 PM
@ Reverb

Lotus Child is Zachary Gray on vocals and guitar, Tom Dobrzanski on piano, synthesizer and vocals, Peter Carruthers on bass and Miles Bruce on drums. These boys are probably familiar to several UBC students, having endeared themselves to college crowds with a number of campus appearances in the past few years. "A fan base of college students, and even high school students, is really amazing every time we have a moment of wondering what we're working so hard at all of this for," explains Dobrzanski. "It really feels like they just get it." Still, playing for college co-eds and touring behind a debut album (Gossip Diet, released last October) doesn't bring in the groupies to the extent that one might think, so Dobrzanski issues this earnest request: "Our drummer is really a catch, but his occupational hazard of working at a music store and in a band means that he's surrounded by dudes all day. So, if any readers have any tips on the new hip places to meet rad girls, send them to band@lotuschild.com." Rad girls, start emailing.

**Who or what will you miss about Vancouver when you're in Toronto this March?**

Tom Dobrzanski: Vancouver really seems to have a handle on good, cheap sushi. It ruins us for eating our favourite food in any other town, because it costs an arm and a leg, and just isn't that good.

**Anything you'll be glad to leave behind?**

TD: I refuse to bitch about the rain, so I'm going to go with "any semblance of traditional responsibility." Because, when you're at these music conferences, I think it's your job to get seriously drunk with as many musicians and industry types as you can. Oh, and for as free as you can.

**What goes on at a Lotus Child show?**

TD: Sometimes we don't know what to make of ourselves, because we're perfectionists about the music. So there's a little angel on one corner telling you to focus on nailing the part, and then this devil telling you not to give a shit, and to just put on a crazy show and be reckless.

**Who is your favourite local band to share the stage with?**

TD: Seems like all of a sudden everybody is buddies, and I'd play with any band that's doing something new. So, I'd take every chance we get to play with the band Mother Mother. Man, they've gotten good lately.

**If a fan wants to buy you a drink at your next show to thank you for rocking their face off, what are you drinking?**

TD: Well for a while it was Jagermeister. Then we realized what pussies we all were and decided to man up and just drink Jack Daniels. So Jack, straight up, please.

## DAN MANGAN

CMW Date: March 7, 10:00 PM
@ Reverb

There are a great number of acoustic performers performing at open mic nights across Vancouver, from Commercial Drive coffee shops to the Gallery Lounge, but what sets singer-songwriter Dan Mangan apart is that he delivers on both sides of that hyphen; he sings very well, in a distinctive, soulful growl, and he writes very good songs. These songs, which make up his debut disc, Postcards and Daydreaming (first released independently in 2005, then re-launched nationally last year courtesy of Outside Distribution and File Under: Music) have gained substantial attention from music media. NME compared him to Woody Guthrie, The Georgia Straight likened him to Hayden, and an article in Metro cautioned that Mangan's songs are "the kind of sad songs that could potentially drive you to drink."

"I took it as a compliment," Mangan says. "I'm not sure if it was meant as a compliment, but I'd rather drive people to drink than to mindless, repetitive boredom schlock." After CMW, Mangan heads down to Austin for SXSW and then to Australia for a series of dates, before a homecoming show at the Biltmore on May 1.

**Who or what will you miss about Vancouver when you're in Toronto this March and on your upcoming national tour? Anything about Vancouver you will be glad to leave behind?**

Dan Mangan: I've got a lot of love for Vancouver. The hardest part about traveling is of course being away from my ladyfriend and friends and family. I won't miss crossing Cambie anywhere between 2nd and Southwest Marine.

**What goes on at a Dan Mangan show?**

DM: Rather than singing, I invite people on stage to take off their clothing, down to their underwear, at which point we have a four-hour dance party. It can get pretty sweaty. Every now and then, I play some songs on my guitar and if people like them, they might even sing along at certain parts. Then I drive them to drink.

**Who is your favourite local band to share the stage with?**

DM: I've done a lot of playing with Shane Koyczan and Mark Berube. I also really like James Lamb and the Wicker Robot and Jess Hill and the Parlour Steps and Said The Whale. There's a bunch, I guess. I like playing with crappy bands too, if they're nice people.

**If a fan wants to buy you a drink at your next show to thank you for rocking their face off, what are you drinking?**

DM: Beer usually, something in a green bottle. Or gin and tonic with extra lime.

## HEY OCEAN!

CMW Date: March 7, 10:00 PM
@ Smiling Buddha Bar

Hey Ocean! is a Vancouver-based four-piece consisting of guitarist and vocalist David Beckingham, bassist Dave Vertesi, drummer Dan Klenner, and led by the wonderful vocals of Ashleigh Ball. Their music is a joyful fusion of pop melodies, catchy rhythms and world music influences that sounds summery and cheery without the cheese factor. The four will be doing some recording in Toronto with Canadian producer Jose Miguel Contreras (Lily Frost, Meligrove Band, By Divine Right), and they "are all really stoked to get into the studio and put out something new," says Beckingham. He adds that they're hoping for an early June release of the new album, a follow-up to their 2007 debut, Stop Looking Like Music. "We are also touring with a new drummer, Dan Klenner who rips on the kit and is young and single--so watch out ladies."

**Who or what will you miss about Vancouver when you're in Toronto this March and on your upcoming national tour? Anything about Vancouver you will be glad to leave behind?**

Dave Beckingham: I generally miss the Vancouver air and water, and of course friends and family. Ashleigh kind of hates cold weather, so I guess she'll be missing the milder climate out here. None of us will miss the rain though. We'll all be glad to leave the grey behind for a couple months.

**What goes on at a Hey Ocean! show?**

DB: Usually, around mid-show, Vertesi (bassist) asks the audience if he can get a "FUCK YEAH!" They have yet to deny him a heart-felt response. But generally people can expect to experience a spontaneous and energy-filled show with a sense of having been a part of it, whether having shaken their bums hard or having been up on stage with us jamming on one of our many shakeable instruments.

**Who is your favourite local band to share the stage with?**

DB: We love playing shows with Current Swell from Victoria and have done so lots. We have also had some amazing jams with guys from the Five Alarm Funk, who are unbelievable. I'd love to do another show with FAF at some point as it has been a while.

**If a fan wants to buy you a drink at your next show to thank you for rocking their face off, what are you drinking?**

DB: Depends on the night, but if I'm feeling really crazy then a peppermint tea with extra honey. That's my poison right now man. Extra honey and all my inhibitions are out the window. As for Ashleigh, whisky water will be fine. Dave likes the Jager-Bombs and I think Dan is a beer guy.

## THE PACK A.D.

CMW Date: March 7, 11:00 PM
@ Sneaky Dee's

The Pack A.D. are a two-piece blues-rock outfit who seriously deserve your attention. Becky Black wails on the guitar and the microphone, doing both remarkably well, while Maya Miller beats the living hell out of her drum kit. The Pack A.D. have been making a name for themselves with some downright awe-inspiring shows around Vancouver over the past year, earning them a deal with Mint Records, which led to the worldwide re-release of their debut album, Tintype. After their CMW appearance, the girls will be heading out on an American tour, including a stop in Austin, Texas for the South by Southwest (SXSW) festival. Until recently, The Pack A.D. were known simply as The Pack (Black attributes the name change to "Identity theft," while Miller blames "Global warming"), until they added the A.D. to avoid confusion with the identically-named California hip-hop group who are the protégés of Too $hort. Miller ruefully claims that "I would kill to be down with Too $hort, but he is not my Uncle, so I guess I will never get to be down with him." Never say never, Maya.

**Anything about Vancouver you will be glad to leave behind when you hit the road this month?**

Maya Miller: "Real" life.

Becky Black: My Job.

**What goes on at one of The Pack A.D.'s shows?**

MM: Drunks. Drunks having a good time.

BB: Lots of drinking and, um, some music. If you're lucky, you might get a cracker.

**Who is your favourite local band to share the stage with?**

MM: Too many. All our friends. You know who you are.

BB: Rich Hope and Adrian Mack (aka The Evil Doers).

**Which local band would you like to share a stage with, but haven't yet?**

MM: The Tranzmitors. But every time I bring it up, they all artfully dodge it or ignore my messages. That's right, bros, I'm calling you out.

Whatcha gonna do about it? Hmm? Play a show with us, that's what yer gonna do... snazzy suit-wearing bastards.

**If a fan wants to buy you a drink at your next show to thank you for rocking their face off, what are you drinking?**

MM: JD. Neat.

BB: Glenlivet. Neat.

Canadian Music Week is an annual event that is billed as "Canada's International Music Convention." The 26th Year of CMW runs for four days (March 5 to 8), consisting of conference seminars, panels, keynotes, trade exhibitions and award shows covering all facets of the music industry. But for thousands of music fans in the Toronto area, what matters most at CMW is the 500+ bands who will perform at more than 40 venues throughout the city. As the festival's name suggests, the majority of the performers are homegrown talent, and Vancouver will be very well-represented at this year's festival. Some big names will be appearing, such as hometown heroes The New Pornographers, but CMW is also a place for emerging acts to catch the ear of the industry. Here is a rundown of just a few of the great Vancouver acts that will be looking to make an impression at Canadian Music Week.

## OCTOBERMAN

CMW Date: March 7, 12:00 AM
@ Reverb

Like Neil Young and The Band, Octoberman is a bunch of Canadians with a knack for the sound that is often described as "Americana," and their sophomore album, Run From Safety, is a collection of great songs that draw from folk and country, while still sounding current. Led by singer-songwriter Marc Morrissette, the band also features Rob Josephson, Graham Christofferson, C.L. McLaughlin and Leah Abramson. Vancouver audiences can catch them at Hoko's on April 5, performing with International Falls, No Gold and a metric load of other local acts.

Who or what will you miss about Vancouver when you're in Toronto this March or on your recent national tour?

Marc Morrissette: Well, during the tour, some of us were missing our lady-friends pretty badly.

What goes on at an Octoberman show?

MM: We try to never play the same set twice and since we are getting ready to record again soon, there will be a lot of new material being tried out. Some of the new songs are a bit noisier than what people might be used to, but still melodic.

Who is your favourite local band to share the stage with? Which local band would you like to share a stage with, but haven't yet?

MM: We've shared the stage with The Mohawk Lodge so many times that it feels pretty natural to play with them. We've even worked out some Pavement and Neil Young covers together. As for others, I've always been a pretty big Destroyer fan, so that would be neat.

If a fan wants to buy you a drink at your next show to thank you for entertaining their face off, what are you drinking?

MM: Probably a pint of Creemore, since I don't think you can find it in Vancouver.

## FAKE SHARK – REAL ZOMBIE!

CMW Date: March 8, 12:00 AM
@ Kathedral

These guys have monikers that are as colourful and bizarre as their stage costumes – and the names seem to change about as often as the clothes. Their MySpace lists a drummer named Marcolm (who responded to interview questions under the name Malcatraz Hollywood Holt), Kevvy on vocals, Louis Wu on guitar, and Gnar Par on bass (that's Malcolm Holt, Kevin Maher, Louis Hearn and Parker Bossley to their moms). Their show at the Biltmore on February 15 alongside The Clips and JPNDRDS was a great chance to check out three of the best, most exciting young live acts in town, but only a few fans on the dance floor were lucky enough to snag pieces of Parker's bass, which he smashed on the stage and ceiling about half way through the set. In addition to one of the coolest band names around, Fake Shark – Real Zombie! have a substantial fan base in Japan, where their debut album, Zebra! Zebra!, was released last April via Vinyl Junkie Records, almost a year before being made available in their home and native land (look for a Canadian release on March 11). "We done tricked 'em good," Malcatraz quips. "Joke's on you, Japan."

Who or what will you miss about Vancouver when you're in Toronto this March?

Malcatraz: Well, I guess we should probably say we'll all miss our dear girlfriends, but in all honesty I think I speak for the whole band when I say it'll be a nice little vacation from the old Ball and Chain.

What goes on at a Fake Shark - Real Zombie! show?

M: Positive Israel vibrations, Selecta. 'Ol lotta ganja smoke, feeling iree.

Who is your favourite local band to share the stage with?

M: Personally, I hate all the local bands so none of them. Just kidding - I hate MOST of them. No, for realz though, I'm pretty stoked to be playing with You Say Party! We Say Die! (back on January 25 at the Ukrainian Cultural Centre). We've wanted to do some shows with those guys for a long time.

If a fan wants to buy you a drink at your next show to thank you for rocking their face off, what are you drinking?

M: Parker's drinking milk, or eggnog if you can still find it.

Why do so many bands have exclamations points in their names now? What's with all the shouting?

M: WHAT????YOU!MUST!BE!KIDDIN G!ME!!!!!!!


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Thursday, March 20
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Thursday, March 27
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EMOTIONZ, & THE FRESH COAST COLLECTIVE - 03/12 | ILL-ESHA & THE PERFECT CIRCUIT BAND - 03/16
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APR UBC BIG BLOCK - 04/02 | TRIBUTE: RAMONES & STONE TEMPLE PILOTS w/ RAWBONES & STTP - 04/10
TIFT MERRITT, SARA WATKINS - 04/11 (EARLY SHOW) |THE AVETT BROTHERS - 04/13
DSK, GUILTY ABOUT GIRLS, RAT SILO - 04/17 | SKA NIGHT - THE HIGHBALLS, LOS FURIOS, KARMACANIX - 04/24
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# REAL LIVE ACTION

## White Williams
+ Health

Richard's On Richards
*January 23*

No fewer than four people with earplugs were spotted while White Williams was doing his thing one Wednesday night at the Media Club. A new fashion trend? It's certainly possible. However, it's more likely that certain traits of Mr. Williams's music were being reflected back by the audience: stability, conscientiousness and, ultimately, a lack of risk-taking or excitement. How odd it seems, then, that Williams was paired up on a co-headlining tour with Lovepump United's rising stars, HEALTH.

Yes, HEALTH, purveyors of spastic noise rock, whose performance was a visceral onslaught to the senses. They made use of guitar, bass, drums, a heavily distorted keyboard setup, an additional floor tom, an electric drum pad that triggered a thunderous whomp, microphone feedback, and sporadic vocals—all to create monstrous arrangements of sound and fury. The bassist (doing double duty as merch guy that night) flailed madly around when he was on the mic, adding even more energy to an already intense set. Afterwards, an audience member remarked, "Now that's what I call suffering for your art," a fitting description of what the members of HEALTH appear to go through on stage.

After all this, there was just something missing from Williams and his band. The opening instrumental was deep and moody, like the Cure with a melodica, but beyond that, it was somewhat of a rote recital of various songs from *Smoke*. Those who were fans of Williams's first album probably found much to love in the bouncy, faithful renditions they heard that night. But for others, the songs came and went as only mildly enjoyable, with one droll melody after another leading up to the encore-free finish. Indeed, it was tough to tell whether Williams himself ever broke a sweat. Oh, well.

Simon Foreman

## Victoria, Victoria!
+ No Gold, Taxes

Cambrian Hall
*February 1*

The show started about an hour late—not surprising in these sorts of events. But in this case, the lateness could easily be forgiven. The show was the last hoorah for *Tooth and Dagger*, a small indie paper that existed for about a year before declaring bankruptcy and being sent off to the great beyond with this party.

The night was supposed to kick off with Petroleum By-Products, but they were MIA, so Taxes started things off. *Tooth & Dagger* columnist Sean Orr fronts Taxes and gave it his all, belting the songs out into his mic and sometimes into a mop that he'd found at the side of the stage. Taxes have a tight, hard-rock sound with some grime on top. Unfortunately, despite their solid effort, Orr's (supposedly) politically charged grumpy vocals were unintelligible due in part to a singing style reminiscent of the Boss or Dylan, but mostly due to his voice being too low in the mix. C'est la vie.

With the By-Products still lost, No Gold took to the stage. I hadn't seen them since their previous incarnation, Yukon, but they are spectacular now. A simple three-piece, these boys play innovative indie-rock, with discordant guitar and bass taking their cues from the stylings of post-punk's minimalism. However, No Gold does not have the coldness that one might associate with the sounds of say, Gang of Four; their music is warm, rich and emotionally inviting. Using humour and empathy to win over the audience, No Gold played songs such as "S.W.E.D.E.N." and "Fucked Up," before ending with the bass player leaping onto their drum kit.

Finally the By-Products showed up fashionably late. They played pretty much what they usually do, which isn't nearly as good as the B-52s they emulate, but is pleasant enough for 10 to 15 minutes. Then it gets repetitive. Presumably, Victoria, Victoria! came on and played without a hitch at this point, but all the delays had made this reviewer sleepy.

Jordie Yow

## Yeasayer
+ MGMT

The Bourbon
*February 1*

Tonight marked the Bourbon's first "big" event since it decided to compete in the struggling Vancouver live music venue racket. And while the show was scheduled for an early start, many keen punters were forced to wait in line for over an hour only to arrive to gig that was poorly organized and falling way behind schedule.

So to a minor belch of fanfare, the elfin and slightly bewildered MGMT took to the stage and wasted little time getting their premier single, "Time to Pretend" out of the way. What followed that initial burst of joy was an extended gap of unnecessary guitar and effect wankery, climaxing with a few new numbers.

(A big thank you to Animal Collective for starting this annoying and self-serving trend of showcasing embryonic material that few fans are actually familiar with—let alone when the band in question has just released its debut album.)

And though a good chunk of MGMT's brand new *Oracular Spectacular* LP was incorporated into the set, the only memorable highlight was the guilt pleasing "Electric Feel," which is probably bound for some iPod commercial in the near future.

As for Yeasayer, the Brooklyn troupe of world-beatish hipster hippies seemed a bit out of sorts, which was likely due to an earlier run-in with Canadian customs. Apparently having been accused of being a threat to national security, or general up-to-no goodness, the band seemed less than thrilled to have been hassled by the Man at our country's impenetrable outpost. (May I suggest a sharp haircut and a more amicable attitude next time, gents?)

Anyway, playing the sort of freak-funk noodling you'd expect from mostly white dudes diggin' on Fela Kuti and hangin' with Gogol Bordello, Yeasayer was a bit too much "lost in the vibe" to offer any quality substance. And even though songs like "2080" and "Wait for the Summer" are, for the time being at least, pretty great, it's hard to shake the band's whole anti-anti-fashionable, trippy troubadour production.

So for the Bourbon's debut into the lucrative world of indie rock shows, it didn't do so badly as a venue after all. While it's still inexcusable for this dump to expect any patron to wait outside for any longer than five minutes, you've got to give the management some cheers for attempting to bring a new live music venue to this deprived city. Thanks for stepping up. I'm sure we'll be seeing your demise shortly.

Adam Simpkins

## Fake Shark Real Zombie

Ukranian Cultural Centre
*January 25*

Last October, Fake Shark Real Zombie were playing the Lamplighter and had a small posse who moshed and slammed and knew the words to every song. Louis's guitar riffs were mesmerizing, and his shuffle-shuffle kick moves, adorable. Kevin's awesome balancing acts were also impressive as he sang and shouted out to his devoted fans, so much so Malcolm seemed lost behind the kit.

Fast-forward four months and their entourage has grown in size and their show has evolved into a completely different monster. These brightly dressed colour-coordinated boys know how to put on a show and adapt to the crowd they are playing to.

At the hall, I watched the ever-so-innocent-looking Kevin punking out, Malcolm getting acrobatic with his sticks and a British-looking Louis putting on one powerfully intense show. I heard the mutterings of people complaining about the sound system. "What the fuck?!" I said, and turned to one whiner, "It's the Ukrainian Cultural Centre. Enjoy the show, fuck the sound." And they smiled back at me, and we head banged for a moment. Ah, bonding.

However, I didn't see anything that resembled "bonding" during the missile strike. Back in the day of Nina Hagen and Bad Brains, I don't remember throwing water bottles at our music heroes. I cringed every time a bottle went flying near wee Kevvy and as he nearly stumbled to avoid them. But that boy has an incredible voice, as well as gymnastic balance.

The only thing wrong with this show was it was not long enough. I secretly wished they would have played a tribute to Test Icicles and broke out "Sharks" (as I heard they used to do), but they didn't. What can I say? I tend to be greedy. However, the band did play every other song off their upcoming album, *Zebra, Zebra*, leading to more than enough satisfaction.

Karen Bourne

## DJ SHADOW
### + CUT CHEMIST

Commodore Ballroom
*February 11*

These two men will be, if they are not already, legendary. They are the Jimi Hendrix and James Brown of turntablism. They push the manipulation of vinyl to extremes mere mortals could never think of and their to-capacity Vancouver show was proof of that.

DJ Shadow, best known for his epic debut *Endtroducing...*, and Cut Chemist, half of the production team behind Jurassic 5, played from their vinyl 45 collections on their third tour together, dubbed *the Hard Sell*. This tour was fairly similar in content to their previous ones together, delivering a mish-mash of sounds that displayed the mind-boggling scratching, blending, beat juggling, you-name-it techniques of the two DJs.

Where this performance differed from what fans had heard before was in stylistic content, which was a whirlwind tour de force of musical styles. From a mash-up of the *Gilligan's Island* theme song with "Stairway to Heaven" to the *Bubble Bobble* theme, they jumped from genre to genre, with visual accompaniment that was just as impressive as the musical show. Heavy on fetishist vinyl imagery, sexualized and coolified images of records bordered on the religious. Adding to the visuals were cameras that let the audience get up close and personal as the incredibly talented performers worked their trade.

Acting as high priests before the audience, the two DJs pushed their turntables in ways only long-practised masters of vinyl could. To end things, they delved heavily into the realm of noise, placing their 45s off centre on the turntable and spinning them like Spirographs to produce heavily distorted psychedelic droning hip-hop—a stunning end to a stunning performance.

Jordie Yow

## HAYDEN
### + JENN GRANT

The Norm Theatre, UBC
*February 12*

I wasn't a Hayden fan when I arrived at the concert, but his live performance moved me to tears. Tears, I tell you.

I've never cried at a concert before, nor was I crying in the way rabid fans do at R. Kelly concerts. No, my unexpected eye-juice was embarrassing at first, but looking back, I realize it was a toast to Hayden's talents as a troubadour of love, loss and affection for cats.

Writing songs about feelings is hardly new. But Hayden's most innovative gifts lie in his ability to distill life's more complicated moments into small, lilting studies of grace and gravitas.

His one-man show consisted of several guitars, a harmonica and a honky-tonk piano that the crew accidentally ordered from a prop company. Playing from the stage of the old movie theatre in UBC's Student Union Building made for great acoustics, and Hayden's cynical wit kept heartfelt lyrics from dipping into the cloyingly saccharine, striking a fine balance between the laughing and crying. Indeed, the show had it all.

Opener Jenn Grant joined Hayden for an encore number pulled from Hayden's latest album, *In Field & Town*. Grant's charming folk minuets set the tone for what would be the perfect concert for a rainy February night, and her reprise was a welcome finish to the show.

To close house properly, Hayden's sound guy dropped a moldy Easter cream egg from the ceiling near the end of the encore. It was Hayden's 37th birthday, and the egg has been a joke gift passed between Hayden and his friend for about nine years. No one was about to unwrap the elderly chocolate egg that night, but I think most people went home happy, faith in love restored.

Jackie Wong

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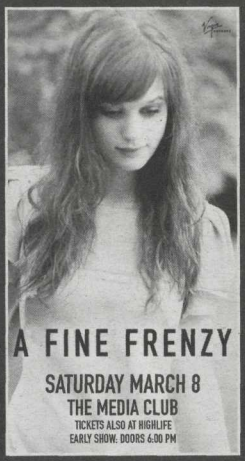

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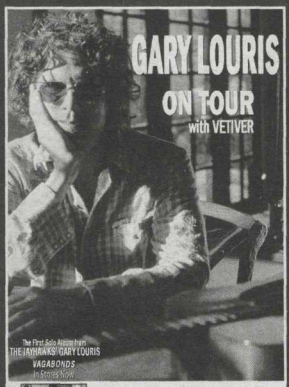


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MARCH 17

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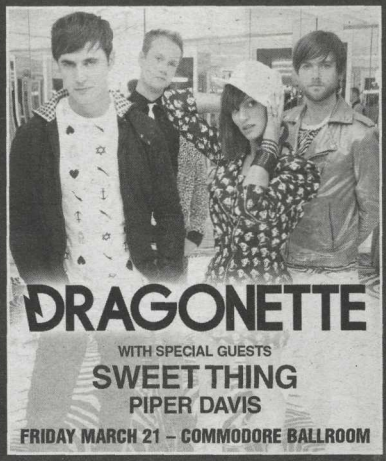

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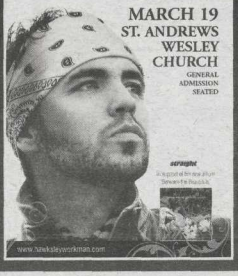

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Jason Collett

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| | Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|---|---|---|---|---|---|---|
| 6am | BBC | BBC | PACIFIC PICKIN' | BBC | BBC | BBC | BBC |
| 7am | | | | | | | |
| 8am | | BREAKFAST WITH THE BROWNS | FILL-IN | SUBURBAN JUNGLE | END OF THE WORLD NEWS | FILL-IN | THE SATURDAY EDGE |
| 9am | TANA RADIO | | | | | | |
| 10am | SHOOKSHOOKTA | | THIRD TIME'S THE CHARM | POP ROCKS | SWEET AND HOT | SKA-T'S SCENIC DRIVE | |
| 11am | KOL NODEDI | GROUND CONTROL | | | | | |
| 12pm | THE ROCKERS SHOW | ALTERNATIVE RADIO | MORNING AFTER SHOW | ANOIZE | DUNCAN'S DONUTS | THESE ARE THE BREAKS | GENERATION ANNIHILATION |
| 1pm | | PARTS UNKNOWN | GIVE 'EM THE BOOT | THE GREEN MAJORITY | WE ALL FALL DOWN | | POWERCHORD |
| 2pm | | | ARTS EXPRESS / REEL TO REAL | DEMOCRACY NOW | INKSTUDS | RADIO ZERO | |
| 3pm | BLOOD ON THE SADDLE / SHAMELESS | LET'S GET BAKED | CAREER FAST TRACK / FILL-IN | RUMBLETONE RADIO A GO GO | CRIMES & TREASONS | NARDWUAR PRESENTS | CODE BLUE |
| 4pm | | NATIVE SOLIDARITY NEWS | | | | | |
| 5pm | CHIPS WITH EVERYYTHING / SAINT TROPEZ | NEWS 101 / WINGS | WENER'S BBQ | CANADIAN VOICES | MY SCIENCE PROJECT / PEDAL REVOLUTION | NEWS 101 | LEO RAMIREZ SHOW |
| 6pm | QUEER FM | SOME SOUND | FLEX YOUR HEAD | AND SOMETIMES WHY / SAMSQUANCHES HIDEAWAY | STEREOSCOPIC REDOUBT | UBC THUNDERBIRD SPORTS | NASHA VOLNA |
| 7pm | | | | | | | SHADOW JUGGLERS |
| 8pm | RHYTHMSINDA | RADIO FREE GAK | SALARIO MINIMO | FOLK OASIS | EXCUISITE CORPSE | | |
| 9pm | MONDO TRASHO | THE JAZZ SHOW | | | LIVE FROM THUNDERBIRD RADIO HELL | | SYNAPTIC SANDWICH |
| 10pm | TRANCENDANCE | | CAUGHT IN THE RED | JUICEBOX | | SHAKE A TAIL FEATHER | |
| 11pm | | | | HANS KLOSS' MISERY HOUR | LAUGH TRACKS | | BEATS FROM THE BASEMENT |
| 12am | | VENGEANCE IS MINE | AURAL TENTACLES | | RAW RADIO | I LIKE THE SCRIBBLES | |
| 1am | | | | | | | |
| 2am | BBC | BBC | | BBC | BBC | BBC | BBC |
| 3am | | | | | | | |
| 4am | | | | | | | |
| 5am | | | | | | | |

## SUNDAY

**TANA RADIO** (World) 9-10am

**SHOOKSHOOKTA** (Talk)
10-11am
A program which targets Ethipian people and aims at encouraging education and personal development in Canada.

**KOL NODEDI** (World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners, and voids. Seldom-rattled pocketfuls of roots and gems, recalling other times, and other places, to vast crossroads en route to the unknown and the unclaimable. East Asia. South Asia. Africa. The Middle East. Europe. Latin America. Gypsy. Fusion. Always rhythmic, always captiveting. Always crossing borders. Always transporting.

**THE ROCKERS SHOW** (Reggae)
12-3pm
Reggae inna all styles and fashion.

**BLOOD ON THE SADDLE**
(Roots) 3-5pm
Real cowshit-caught-in-yer-boots country.
*Alternates with:*

**SHAMELESS** (Eclectic)
Dedicated to giving any local music act in Vancouver a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

**CHIPS WITH EVERYTHING** (Pop) 5-6pm
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet-set holiday now!
*Alternates with:*

**SAINT TROPEZ** (Pop) 5-6pm
Welcome to St. Tropez! Playing underrated music from several decades!
st.tropez101.9@gmail.com

**QUEER FM** (Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual, and transexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.
queerfmradio@gmail.com

**RHYTHMSINDIA** (World) 8-9pm
Rhythmsindia features a wide range of music from India, including popular music from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.

**MONDO TRASHO** (Eclectic)
9-10pm
The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

**TRANCENDANCE** (Dance)
10pm-12am
Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystical.
trancendance@hotmail.com

## MONDAY

**BREAKFAST WITH THE BROWNS**
(Eclectic) 8-11am
Your favourite Brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!
breakfastwiththebrowns@hotmail.com

**GROUND CONTROL** (Eclectic)
11-12pm
Fun and independent music supported by a conversational monologue of information, opinion and anecdote focussing on the here, the now, and the next week.
becktrex@gmail.com

**ALTERNATIVE RADIO** (Talk) 12-1pm
Hosted by David Barsamian.

**PARTS UNKNOWN** (Pop) 1-3pm
Parts Unknown, an indie pop show that has been on CITR since 1999, is like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

**LET'S GET BAKED** (Talk) 3-4pm
Vegan baking with "rock stars" like Laura Peek, The Food Jammers, Knock Knock Ginger, The Superfantastics and more.

**NATIVE SOLIDARITY NEWS** (Talk)
4-5pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity. We are all volunteers committed to promoting Native self-determination, culturally, economically, spiritually and otherwise. The show is self-sufficient, without government or corporate funding.

**NEWS 101** (News/talk) 5-5:30pm
Vancouver's only live, volunteer-produced student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.
news@citr.ca

**WINGS** (Talk) 5:30-6pm

**SOME SOUND** (Indie Rock) 6-7:30pm

**RADIO FREE GAK** (Indie rock)
7:30-9pm

**THE JAZZ SHOW** (Jazz) 9pm-12am
Vancouver's longest running prime-time Jazz program. Hosted by the ever-suave Gavin Walker.
Features at 11pm.
*Mar. 3:* One of the most outstanding bands at last year's Jazz Festival was the Bad Plus. They are an acoustic piano trio with a difference: They don't play Gershwin, Porter and Kern. They play their own originals and compositions by contemporary composers like David Bowie, etc. Pianist Ethan Iverson and company are hot!
*Mar. 10:* Alto and tenor saxophonist Sonn Stitt was one of the most misunderstood players in jazz. Called an imitator of Charlie Parker on alto and Lester Young on tenor, Stitt was neither but an original player who took no prisoners and was second to none. Tonight, a rare item by Stitt: "The Hard Swing."
*Mar. 17:* Another great exponent of the alto saxophone tonight in the person of Phil Woods. In honour of St. Patrick's Day, Mr. Woods is half-Irish (the other half is French-Canadian). This is Woods at his best with his "European Rhythm Machine." Recorded at the Montreaux Jazz Festival.
*Mar. 24:* The gentleman who does our show's theme: Trombonist Bennie Green is our feature tonight. Mr. Green plays with tenor saxophonist Eddie Williams, the legendary pianist Sonny Clark, bassist Paul Chambers and drummer Jerry Segal, plus one tune by master bop vocalist Babs Gonzalez.
*Mar. 31:* Tonight, a hot driving band of players from L.A. who were not your typical West Coast cool band: These guys sounded New York tough! Trumpeter Jack Sheldon, tenor saxophone great Harold Land, legendary pianist Carl Perkins and drum genius Frank Butler all led by the swinging steady bass of Curtis Counce. One of the best jazz groups ever.

**VENGEANCE IS MINE** (Punk)
12-2am
Going on 8 years strong, this is your home for all the best the world of punk rock has to offer.

## TUESDAY

**PACIFIC PICKIN'** (Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

**FILL-IN** (Eclectic) 8-9:30am

**THIRD TIME'S THE CHARM** (Rock)
9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal!
bominsixtynine@hotmail.com

**MORNING AFTER SHOW**
(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, ounk and ska from Canada, Latin America and Europe. Local bands playing live on *the Morning After Sessions.*

**GIVE 'EM THE BOOT** (World) 1-2pm
Sample the various flavours of Italian folk music from north to south, traditional and modern. Un programma bilingue che esplora il mondo della musica folk italiana.
musicalboot@yahoo.ca

**ARTS EXPRESS** (Talk) 2-2:30pm

**REEL TO REAL** (Talk) 2:30-3pm
Movie reviews and criticism.

**CAREER FAST TRACK** (Talk) 3-3:30pm

**FILL-IN** (Eclectic) 3:30-4:30pm

**WENER'S BARBEQUE** (Sports)
4:30-6pm
Tune in each week to hear Daryl Wener talk about the world of sports. I'll discuss everything from the Vancouver Canucks to the World Rock Paper Scissors Championship. Your calls are welcome and I hope you enjoy listening.
ethanwener@hotmail.com

**FLEX YOUR HEAD** (Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

**SALARIO MINIMO** (World)
8-10pm
The best rock in Spanish show in Canada since 2000. None of that tropical stuff here. No aceptes imitaciones!
salariominimo@yahoo.com

**CAUGHT IN THE RED** (Rock)
10pm-12am
Trawling the trash heap of over 50 years' worth of rock n' roll debris. Dig it!

**AURAL TENTACLES** (Eclectic) 12-6am
It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

## WEDNESDAY

**SUBURBAN JUNGLE** (Eclectic)
8-10am
Live from the Jungle Room in his Top Secret Eco-Pod complex high in the Cascade Mountains, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!
dj@jackvelvet.net

**POP ROCKS** (Electronic) 10-11:30am

**ANOIZE** (Noise) 11:30am-1pm
An hour and a half of avant rock, noize, plunderphonic, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and EARitated.
lukemeat@hotmail.com

**THE GREEN MAJORITY** (Talk) 1-2pm

**DEMOCRACY NOW** (Talk) 2-3pm

**RUMBLETONE RADIO A GO GO**
(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

**CANADIAN VOICES** (Talk) 5-6:30pm

**AND SOMETIMES WHY** (Pop/Eclectic) 6:30-8pm

# WIN TICKETS TO THE AVETT BROTHERS AT THE PLAZA APRIL 13

JUST ANSWER THIS SKILL-TESTING QUESTION

HOW MANY, IF ANY, OF THE AVETT BROTHERS ARE INDEED BROTHERS?

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EMAIL YOUR ANSWER TO: CONTESTS.DISCORDER@GMAIL.COM

First Wednesday of every month.
*Alternates with:*
**SAMSQUANCH'S HIDEAWAY** (Eclectic) 6:30-8pm
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com
**FOLK OASIS** (Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. Don't own any Birkenstocks? Allergic to patchouli? C'mon in! A kumbaya-free zone since 1997.
folkoasis@gmail.com
**JUICEBOX** (Talk) 10-11PM
Developing your relational and individual sexual health, expressing diversity, celebrating queerness, and encouraging pleasure at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality over your life span!
www.juiceboxradio.com
**HANS KLOSS' MISERY HOUR** (Hans Kloss) 11pm-1am
This is pretty much the best thing on radio.

## THURSDAY

**END OF THE WORLD NEWS** (Talk) 8-10am
**SWEET AND HOT** (Jazz) 10-12pm
Sweet dance music and hot jazz from the 1920s, 30s and 40s.
**DUNCAN'S DONUTS** (Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
http://duncansdonuts.wordpress.com
**WE ALL FALL DOWN** (Eclectic) 1-2pm
Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.
www.weallfalldowncitr.blogspot.ca
**INK STUDS** (Talk) 2-3pm
Ink Studs focusses on underground and indie comix from publishers like Fantagraphics, Top Shelf, Drawn and Quarterly and more. Each week, we interview a different creator to get their unique perspective on comix and discuss their own interesting and upcoming works. No creator too big or too small to be interviewed. The talent interviewed ranges from the legends of alternative comix to some kid who has only put out a couple of minis, all with somehting new and interesting to share to the reading public.
**CRIMES & TREASONS** (Hip Hop) 3-5pm
crimesandtreasons@gmail.com
**MY SCIENCE PROJECT** (Talk) 5-6pm
Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, underexposed, always relevant and plainly cool scientific research, technology, and poetry (submissions welcome). myscienceprojectradio@yahoo.ca
*Alternates with:*
**PEDAL REVOLUTION** (Talk) 5-6pm
pedalrevolutionary@gmail.com
**STEREOSCOPIC REDOUBT** (Rock) 6-7:30pm
Psychadelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with a particular emphasis on Vancouver's freak flag with pride.
www.myspace.com/stereoscopicredoubt
**EXQUISITE CORPSE** (Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc.
Recommended for the insane.
artcorpse@yahoo.com
**LIVE FROM THUNDERBIRD RADIO HELL** (Live Music) 9-11pm
Featuring live band(s) every week performing in the comfort of the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.
**LAUGH TRACKS** (Talk) 11pm-12am
Laugh Tracks is a show about comedy. Kliph Nesteroff from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com
**RAW RADIO** (Hip Hop) 12-2am

## FRIDAY

**FILL-IN** (Eclectic) 8-10am
**SKA-T'S SCENIC DRIVE** (Ska) 10am-12pm
Canada's longest running Ska radio program. Email requests to:
djska_t@hotmail.com
**THESE ARE THE BREAKS** (Hip Hop) 12-2pm
Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.
beatstreet@telus.net
**RADIO ZERO** (Eclectic) 2-3:30pm
We play an international mix of super-fresh weekend party jams from new-wave to foreign electro, indie rock, baile, booty, club rap, juke, disco, Bollywood, dancehall, and whatever else we feel like.
www.radiozero.com
**NARDWUAR THE HUMAN SERVIETTE PRESENTS** (Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for an hour and a half Manhattan Clam Chowder flavoured entertainment. Doot doola doot doo ... doot doo!
nardwuar@nardwuar.com
**NEWS 101** (Talk) 5-6pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.
news@citr.ca
**UBC THUNDERBIRD SPORTS** (Sports) 6-10pm
**SHAKE A TAIL FEATHER** (Soul/R'n'B) 10-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits, lost sould gems and contemporary artists recording in that classic soul style.
I LIKE THE SCRIBBLES (Eclectic) 12-2am
Beats mixed with audio from old films and clips from the internet. 10% discount for callers who are certified insane. Hosted by Chris D.

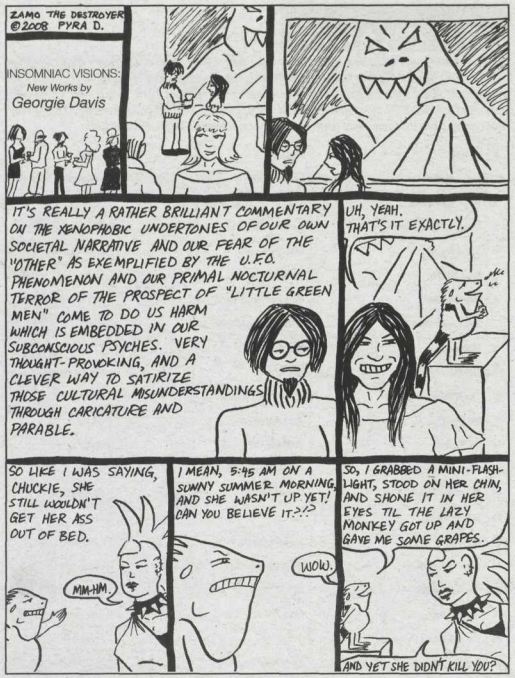
## SATURDAY

**THE SATURDAY EDGE** (Roots) 8am-12pm
Now in its 22nd year on CiTR, The Saturday edge is a personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steveedge3@mac.com
**GENERATION ANNILHILATION** (Punk) 12-1pm
A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.
crashnburnradio@yahoo.ca
**POWER CHORD** (Metal) 1-3pm
Vancouver's longest running metal show on the air. If you're into music that's slightly into the heavier/darker side of the spectrum, then you'll like Power Chord. Sonic assault provided by Metal Ron, Gerald Rattlehead and Geoff the Metal Pimp.
**CODE BLUE** (Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org
**THE LEO RAMIREZ SHOW** (World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com
**NASHA VOLNA** (World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
http://nashavolta.ca
**SHADOW JUGGLERS** (Dance/Electronic) 7-9pm
The eclectic radio show Shadow Jugglers welcomes you to braoden your musical knowledge with DJs MP, Socool, Soo & guests. Shadow Jugglers works across musical genres including electronic and club-based music, presenting genres rarely introduced into mainstream musical culture. Travel through world sounds. Respect.
myspace.com/shadowjugglers
**SYNAPTIC SANDWICH** (Dance/Electronic/Eclectic) 9-11pm
Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro/techno/trance/8bit music/retro '80s this is the show for you!
www.synapticsandwich.net
**BEATS FROM THE BASEMENT** (Hip Hop) 11pm-1am
Hosted by J-Boogie and Joelboy, promising listeners everything from the latest tracks, the classics, the rare and the obscure, current events, and the special features of peeps coming into the studio. Most importantly listeners can expect to be entertained... church.
klymkiw@gmail.com

# CITR CHARTS!

*CiTR's charts reflect what has been spun on the air for 2007. Artists with stars alongside their names (*) are from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find them there, give our Music Director a shout at 604-822-8733. His name is Luke. If you ask nicely, he'll tell you how to get them. To find other great campus/community radio charts check out www.earshot-online.com.*

| # | Artist | Title | Label |
|---|---|---|---|
| 1 | **Black Mountain*** | *In the Future* | Jagjaguwar/Scratch |
| 2 | **Hello Blue Roses*** | *The Portrait is Finished...* | Locust |
| 3 | **Vampire Weekend** | *Vampire Weekend* | XL |
| 4 | **Spreadeagle*** | *Magnus Bestia* | Independent |
| 5 | **Kate Maki*** | *On High* | Owom |
| 6 | **Jason Collett*** | *Here's to Being Here* | Arts & Crafts |
| 7 | **The Evaporators*** | *Gassy Jack and Other Tales* | Mint |
| 8 | **Mahjongg** | *Kontpab* | K |
| 9 | **The Penguins*** | *Had to Be* | Independent |
| 10 | **The D'Urbervilles*** | *We Are the Hunters* | Out of This |
| 11 | **Mr. Plow*** | *Apocalypse Plow* | Crusty |
| 12 | **Cat Power** | *Jukebox* | Matador |
| 13 | **The Art Department*** | *The Art Department* | Independent |
| 14 | **Magnetic Fields** | *Distortion* | Nonesuch |
| 15 | **Sam Shalabi*** | *Eid* | Alien 8 |
| 16 | **Hot Chip** | *Made in the Dark* | Astralwerks |
| 17 | **Various Artists** | *Messthetics #103 D.I.Y '77-81 Midlands* | Hyped to Death |
| 18 | **The Buzzcocks** | *30* | Cooking Vinyl |
| 19 | **The Torrent*** | *EP07* | Independent |
| 20 | **The Greenbelt Collective*** | *Our Homes* | Independent |
| 21 | **Coconut Coolouts** | *Party Time Machine* | Haunted Horse |
| 22 | **The Feminists*** | *Can't Scream Loud Enough* | Independent |
| 23 | **MGMT** | *Oracular Spectacular* | Columbia |
| 24 | **Various Artists*** | *Vancouver's Punk as Fuck* | VPAS |
| 25 | **Times New Viking** | *Rip It Off* | Matador |
| 26 | **Lightspeed Champion** | *Galaxy of the Lost* | Domino |
| 27 | **Bella*** | *No One Will Know* | Mint |
| 28 | **Pants Yell!** | *Alison Station* | Soft Abuse |
| 29 | **Blood on the Wall** | *Liferz* | The Social Registry |
| 30 | **Xiu Xiu** | *Women as Lovers* | Kill Rock Stars |
| 31 | **The Hives** | *Black and White Albums* | Interscope |
| 32 | **Einsturzende Neubauten** | *Alles Wieder Offen* | Independent |
| 33 | **Fond of Tigers*** | *Release the Saviours* | Drip Audio |
| 34 | **Jason Zumpano*** | *In the Company of Ghosts* | Catbird |
| 35 | **C'Mon*** | *Bottled Lightning og an All-Time High* | Independent |
| 36 | **Better Friends Than Lovers*** | *Great Loves* | Global Symphonic |
| 37 | **Pan Sonic** | *Katodivaihe* | Independent |
| 38 | **Elbow Beach Surf Club*** | *Billy Club* | Burnt Oak |
| 39 | **The Mountain Goats** | *Heretic Pride* | 4AD |
| 40 | **Monade** | *Monstre Cosmique* | Too Pure |
| 41 | **David Byrne** | *The Knee Plays* | Nonesuch |
| 42 | **Bison*** | *Earthbound* | Forest |
| 43 | **JPNDRDS*** | *All Lies EP* | Independent |
| 44 | **Ursula 1000** | *Undressed... Remixed* | ESL |
| 45 | **Red Dons** | *Death to Idealism* | Deranged |
| 46 | **The Doers** | *Gaiety* | Reluctant |
| 47 | **The Cave Singers** | *Invitation Songs* | Matador |
| 48 | **Blind Boys of Alabama** | *Down in New Orleans* | Time Life |
| 49 | **The Vandelles** | *EP* | Safranin |
| 50 | **The Sadies*** | *New Seasons* | Outside |



*http://www.myspace.com/zamothedestroyer* *http://members.shaw.ca/zamothedestroyer*


# SUN! DIRT! WATER! GHOSTS! HELL! SURF!

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In concert March 20 at Media Club w/ Jill Barber

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Juno nomination for Best New Artist!

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**BELL X1**
**Flock**
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**Happy Birthday**
In concert March 15 at Café Deux Soleils

**THE MOHAWK LODGE**
**Wildfires**
In concert April 1 at Velvet Underground

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# RAINE MAIDA Q&A

by Nat Jay

Known as the dynamic frontman behind Canadian alt-rock sensation Our Lady Peace, Raine Maida has already made a mark in the international music scene. With four Junos, ten MuchMusic Video Awards and over five million albums sold worldwide, Maida decided to take a a break from Our Lady Peace—and his major label status—and begin building an independent solo career with his spoken-word influenced November release, *The Hunter's Lullaby*.

**discorder**: *The Hunter's Lullaby* is very different, not only from the Our Lady Peace records, but also from most other things on the music scene right now. You've said that you weren't sure where the album would fit "in today's musical landscape." Now that the album has been out for a few months, do you have a new perspective?

Raine Maida: As far as categorizing the actual music, I am still at a loss, but I take pleasure in that.

**d**: We are in a period of unrest in the music industry as far as the role of the indies vs. the majors. You've worked with a major label for many years with Our Lady Peace, but you've said that *The Hunter's Lullaby* was "written and recorded without the persuasive hand of a major record label." Can you talk about going independent and how it's been working without a major?

RM: [Because] Kingnoise is my own label, there was no interference creating this record. It is a little ominous when you actually go to release a record without the support and mechanism of a major, but that model hardly exists anymore anyway, so power to the little guys.

**d**: You released your EP, *Love Hope Hero*, back in 2006. Was this a test run for future solo material, like your new album?

RM: I was doing a small tour and embraced the idea that I own the material and could simply press up some eps and sell them—simple as that.

**d**: Working with a band like Our Lady Peace and having a solo career are two different kinds of pressure. Has one been more stressful than the other?

RM: Our Lady Peace is a much different dynamic: much more complex; beautiful, but intricate; personalities; visions; drama—all of which we embrace and work through to create the music. My solo stuff is infinitely more immediate. I write a song, record it and put it up on my website. No red tape, no democratic dance. I enjoy having both. They help me appreciate the differences.

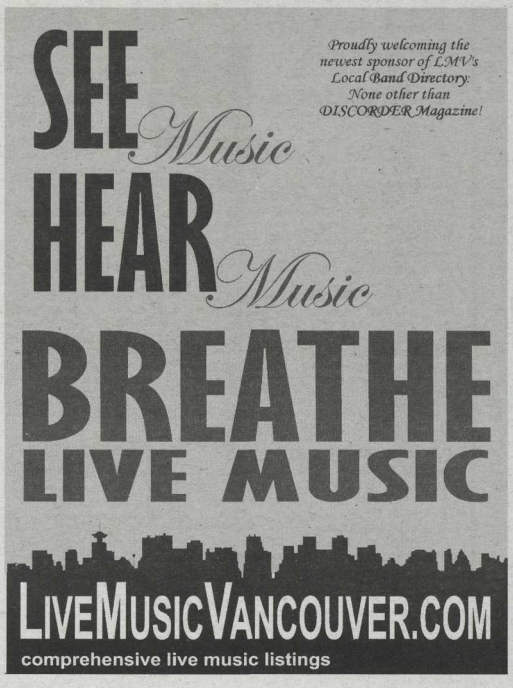
**d**: I know I get my best work done (in the studio or otherwise) late at night. I've read that the new record came to fruition at night in your home studio. Is that when you prefer to work or is that when the kids have gone to bed?

RM: That time late at night was very creative for me. I was able to work without distractions and I am easily distracted so it really empowered me.

**d**: I grew up with parents that worked together running a music school and it was great for us, having music as a family affair. You worked with your wife on this project and several in the past. How has it been for the Maida family to work together? Do you hope that Rowan and Lucca will take part when they're old enough?

RM: It's all music all the time in our house. I love that it revolves around music. I love that our children will have the ability to play an instrument and express themselves even if it isn't a career. It's a lot cheaper than therapy.

**d**: You're known as a rocker, but you have written for and produced many young female pop stars, like Kelly Clarkson, Avril Lavigne and Eva Avila. Where does that inspiration come from?



RM: When working with pop stuff I rarely do it on my own. It's more about the collaboration with chantal and the artist. Some of the people who have recorded our songs I have never even met. The business is strange that way where we write a song with pink, have a great experience, but the song doesn't end up on her record. And all of a sudden Hilary Duff is cutting it.

**d**: You've also helped in the development of many young artists and bands. Is this something you enjoy doing or do you feel an obligation as a veteran in the music biz to bestow some of your wisdom on these up-and-comers?

RM: It's 90% about the music and working with young artists. Inevitably my experience and knowledge about this business can help serve these artists well. Don't get me wrong—I've learned a lot because I've made a lot of mistakes. I try and help them avoid the same mistakes.

**d**: Rumour has it we can expect a new Our Lady Peace album sometime this year - is that true? If so, what can fans expect? Will you work with Bob Rock again?

RM: We are recording it at my studio. Bob Rock will not be part of this record, as much as I adore him. We decided to change the way we approach music and recording. We get together every few months and write and record three or four songs. It allows us to really focus on a small amount of material and so far it's working. This is the most musical record we've made in a while. There is a real strong sense of comfort in our lady peace at the moment. We seem to be getting better at dressing ourselves.

**d**: I'm sure you know that George Stroumboulopoulos credits you with his decision to start The Hour on CBC. He's on the cover of this issue and will probably read this article—can we pass along a message for you?

We're even then. George played a part in my decision to finish my solo record. I played him some early demos and the fact that george didn't throw up in front of me gave me the courage to forge ahead. Honestly, as I've come to know and understand george I've come to really respect his opinion. So you gave him the cover huh... Living in the shadow of Stroumboulopoulos. I can deal.

*Raine Maida is playing the Commodore Ballroom on March 11.* **d**

# RITES OF SPRING ZULU'S FRESH BULBS AND EARLY BLOSSOMS

## Stephen Malkmus & The Jicks
## Real Emotional Trash CD

"I am not a present to be opened up and parceled out again," our man insists on "**Gardenia**," track seven on his new album. Ha! That's what you think, pal. From the day nigh two decades ago when the first scratchy sounds of **Pavement** floated in the ether above Stockton (crown jewel of California's Central Valley, the sprawling breadbasket that neither the North or the South have claimed in California's ongoing "two states" culture war), the music of **Stephen Malkmus** has been the gift that keeps on keepin, on. Much of **Real Emotional Trash**, his fourth "solo" LP, is decidedly low-down and heavy. It could hardly be otherwise with monster drummer **Janet Weiss** (ex-**Sleater-Kinney**) now a full-fledged **Jick**. Although **Malkmus** makes the Pacific Northwest his home, this feels like a "California" album. Check out how "**Real Emotional Trash**" begins as a modern-day "**Tonight's the Night**," before evolving into a road trip from the Mexican border to Marin, in the tradition of **Pavement**'s "**Unfair**." And dig those **Allman Bros.** leads (really!). Elsewhere, "**We Can't Help You**" channels **The Band**'s "**The Weight**," tapping that same vein of late-night melancholia and early-morning lucidity. The "**Moose** ain't just history, folks: this Trash is treasure.

**CD 14.98**

## No Kids
## Come into My House CD

**Come Into My House** is the first release by Vancouver, Canada trio **No Kids**. Comprised of 3/4s of the critically revered pop band **Piano**, **No Kids** are multi-instrumentalists **Julia Chirka**, **Justin Kellam**, and singer/songwriter Nick **Krgovich**. Recorded at The Hive Studio in Vancouver (with the help of a sizeable grant from the Canadian government and the talents of nine guest musicians), **Come Into My House** achieves an unexpected cohesiveness despite the wide range of musical styles covered in its forty-one minutes. Golden era Hollywood musicals, **Jam** & **Lewis**-inspired production techniques, the icy displacement of contemporary rnb, and the breadth of **Arthur Russell**, disco, pop, and avant garde compositional work are referenced and married together by nonovelistic narrative strains, a lush instrumental palette, and a cinematic atmosphere. Pretty inviting!

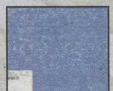
**CD 14.98**

## Beach House
## Devotion CD

Baltimore duo **Beach House** have returned with their sophomore full length entitled **Devotion**. **Alex Scally** and **Victoria Legrand** have written eleven delicate pop tunes about love, feeling, and, of course, devotion. Their new album is a surefire antidote to the winter blues. **Beach House** have developed their craft exponentially since their 2006 self-titled debut. The recording is crisper; the songs are fuller. This is a band that is taking the pop duo format to the limit. The organs, slide guitars and reverb are still there, but **Beach House** lay out some new sounds for their newest offering. While on their debut critics made comparisons to early '90s dream popsters like **Mazzy Star**, **Galaxie 500** and **Slowdive**, on **Devotion** listeners will also hear the band,s longtime admiration for '60s Motown and country folk. So snuggle up with that special someone next to the fire and ignite some devotion.

**CD 14.98**

## Autechre
## Quaristice CD



**Autechre** is hailed as a cornerstone paragon of IDM (Intelligent Dance Music) and clearly with this latest outing **Rob Brown** and **Sean Booth** are fast approaching on genius. The highly anticipated follow up to 2005's **Untitled**, this record features 20 tracks that evoke an elegance and efficiency of programming that is rarely exhibited in today's electronic circles. Moving beyond their engagements with generative music, **Brown** and **Booth** have focused on the compositional elements of their experiments with sound technology and certainly tracks like the lead off **Altibzz** create an aura of refinitd sophistication à la **Eno**. Needless to say, this record is amazing.

**CD 16.98**

## Dirtbombs
## We Have You Surrounded CD

The claim has been made: **The Dirtbombs** are NOT garage-rock. If that's the case though, then what the hell are they? An R&B-obsessed juggernaut with a super-sized rhythm section? A funk/soul hybrid filtered through the manic eyes of '70s Brit-punk? Are they pop geniuses, hiding behind the obscure cover songs of others (on this disc, they cover **Dead Moon** and **Sparks**)? Just another "rock n' roll band" like everybody else? Truth is, over the course of three albums, countless singles, and an army of former band members, leader **Mick Collins** and his fellow **Dirtbombs** have managed to be a bit of everything (including garage-rock. Sorry dudes). Their newest, **We Have You Surrounded**, is a snapshot of a band firing on all cylinders, relentlessly delivering on all their strengths. Want some glam-tinged space-blues? Try opener "**It's Not Fun Until They See You Cry**." In the mood for some bulging proto-punk seen through the eyes of **Ike Turner**? Skip to "**Ever Lovin' Man**." Don't worry though, it's all been dragged through the **Dirtbombs**' murky swamp, retaining the familiar grime that,s been stuck in their engine all these years. So yeah, maybe things started in the garage, but at least they had the desire to open up the door and see what was going on out on the street.

**CD 16.98**

## Mountain Goats
## Heretic Pride CD

**John Darnielle** is not a man to be pigeonholed, though he has been a man to toil away relentlessly in relative obscurity, producing varied and brilliant work that few have been there to appreciate. A position like that may not be a pigeonhole, exactly, but it's a kind of bunker or foxhole (maybe a pillbox) and not the kind of place you want to stay in forever. Thankfully, **Darnielle**'s small but extremely ardent army of fans have been making a bigger and bigger buzz, and with the release of **Heretic Pride** (I seriously don't know how many albums he has, all the cassettes make it hard to count. Is this number 16?) it might be safe to say that **Darnielle** is now "famous," or a "legend". In any case, he's got a phenomenal, writerly eye for details and he crafts beautifully nuanced, starkly-arranged, and emotionally intense songs that are experienced like short stories (appropriately enough, he also has a great blog called **Last Plane to Jakarta**, on which he writes extensively about heavy metal — keep an eye out for his upcoming novel about **Black Sabbath**'s **Master of Reality**). On **Heretic Pride**, we encounter a pulp spy novel writer, an imaginary cult, breakup sex, a lake monster, **Prince Far I**, slasher films, and many more characters and stories from the fecund, erudite brain of **John Darnielle**. If wars are in fact won from a foxhole, then our man **J.D.**'s got everybody beat.

**CD 12.98**

## Ladyhawk
## Shots CD

**Shots** is a night album. It is the sound of **Ladyhawk** getting loose-turning up loud, downing a few more and howling at the moon. **Ladyhawk** are in vampire pose, filling their days waiting, only coming out after dark to stalk the streets ready for blood, then stumbling home drunk before dawn. Or like ghosts, drifting through the halls of the darkened house thinking about how they used to live there. Or sometimes ending up outside, staring into the cold moon for what seems like hours and seeing nothing-going back inside and seeing only a mask in the bathroom mirror. This is **Ladyhawk**'s death trip, lining up a round of shots on the edge of the grave.

**Ladyhawk**'s kiss-of-death evokes the devilish sounds of **Goats Head Soup** guitars, the honey-slides and howling of **Neil Young** in his darkest hours, and the phantoms that haunted **Roky Erickson** at the Holiday Inn. Recorded over a period of two weeks in an abandoned farm house behind the shopping mall in the band's childhood hometown of Kelowna, British Columbia, Shots is an album filled with the cold creaking and ghostly echoes of the old house in the dead of winter. Like a party for the last house standing in a sea of strip malls and condos, surely near the end of its time.

**CD 14.98**

## Why?
## Alopecia CD

If you're a fan of **Why?** or the Anticon umbrella that he's under (and he's pretty much the main dude holding it up these days), you know that the only thing you can expect is the unexpected. So with **Alopecia**, the **Why?** Band — **Yoni** and **Josiah Wolf** plus **Doug McDiarmid** — continue their calculated blitzkrieg on that self-made jangle-rap, indie pop 'n' roll genre, but the stakes are raised. The boys returned to their Midwest roots for **Alopecia**, hunkering down in Minneapolis, Third Ear studio and inducting **Fog** mastermind **Andrew Broder** into the fold. Like 2006's **Elephant Eyelash**, it's a mostly-live affair, with the samplers thrown (further) out the window, though you can still hear them sputtering away down on the pavement.

**CD 14.98**

## Bon Iver
## From Emma, Forever Ago CD

It's remarkable how many varieties of isolation a man and his guitar can come up with when secluded in a solitary cabin for a few months. What's even more remarkable is how much we can be affected anew by each person's unique sadness. Every regret is your own, but wistful melancholy is universal, and we love to love a little of some else's loneliness. Which is not to say that **Bon Iver**'s **Justin Vernon** is just a sad sack: he fits right in with the new crowd of indie *songwriters* that are nesting their homemade musings in sublimely rustic landscapes of grainy texture and evocative atmosphere. **Vernon**'s layered acoustic strumming and hushed, snow-shrouded production might bring to mind the **Faulkner**-and-**Thoreau**-isms of **Iron & Wine** or **Phosphorescent** (with whom **Vernon** is touring), and his old-fashioned lyrics and captivating falsetto will please fans of **The Cave Singers**, but he's also got a certain striking soulfulness that goes beyond "folk" music, touching on the grainy, full-blooded timbre of **TV On the Radio**'s **Tunde Adebimpe**. **For Emma, Forever Ago** is a major debut by a very promising new artist.

**CD 14.98**

## Atlas Sound
## Let the Blind Lead Those CD

**Deerhunter** frontman **Bradford Cox** (now recording solo as **Atlas Sound**) has made some sensational indie-blog news with his high-strung manifestoes, scene feuds, his band's daily bowel-movements blog, and just by being freakishly skinny and unhealthy-looking, but as **Deerhunter** fans already know, **Cox** is good at a lot more than just attracting attention. By which I mean he writes bloody amazing music. He's got boatloads of talent and a profound grasp on the history of those musics that straddle the spectrums of noise and melody, pop song and ambient soundscape. **Let the Blind...**, is most likely to be compared to last year's smash hit **Person Pitch** by **Panda Bear** in the way it manages to make a glowing personal universe out of sounds assembled and processed on home computer equipment, but this album already sounds like it's more than just of-the-moment. Like **Fennesz**'s **Endless Summer**, **My Bloody Valentine**'s **Loveless**, or **Fripp and Eno**'s **No Passyfooting**, this is a landmark effort of sparkling experimental pop that's going to need the whole of the future to decode its complete brilliance.

**CD 14.98**

# COME DIG OUR EARTH!

## New Bulbs in the soil

**Hinterland – Pan Pan Medice CD**
**Bonnie 'Prince' Billy – Wilding In The West CD**
**Vancougar – Obvious/Distance 7"**
**Antietam – Opus Mixtum 2CD**
**Monade – Monstre Cosmic CD**
**Mos Def – We Are Hip Hop: Me, You, Everybody Pt. 2 2CD**
**Matthew Barber – Ghost Notes CD**
**Junior Boys – Body Language Six CD**
**The Waifs – Sun Dirt Water CD**
**The Gutter Twins – Saturnalia CD features Mark Lanegan & Greg Dulli**
**The Acorn – Blankets! CDEP**
**Kevin Ayers – The Unfairground CD**
**Earth – The Bees made Honey... CD**
**American Music Club – The Golden Age CD**

Sale prices in effect until March 31, 2009

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